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Self-Supporting Institutions.

"The idea of self-support is one of the very principles of our existence," said Dr. Damrosch. "The Institute of Musical Art is distinctly not a charitable institution, as many fancied it would be. The large endowment enables us to do many things that would be otherwise impossible out our rates for tuition are equal to and in many instances more than other New York schools." It is not unlikely that this plan of selfsupport, eminently American as it is, will be adopted by other endowed institutions of a similar character that may be founded in the future. feachers who have been concerned about the possibility of "free instruction," which would be manifestly unfair and destructive to the business interests of thousands of teachers, may rest at ease upon this point.

"A special characteristic of our plan," said Dr. Damrosch, "will lie in the fact that the Institute will be divorced from all elements of commercial speculation. It will stand for all that is best in mu-

sical art. It is, of course, in no sense a moneymaking institution. While many schools controlled by private interests have accomplished splendid and memorable results in our country, it is nevertheless a deplorable fact that some schools often fall into the important factors in the new forward movement." hands of promoters entirely barren of musical ideals, and are operated for the sole purpose of grinding out as much revenue as the pupil can be induced to part with.

"It is against evils of this sort that we are enabled successfully to contend. Our capacity is limited to about 400 pupils. Thousands of music students come to New York every year. It is obvious from this, that by maintaining as high a standard as possible, the actual interests of private schools and music teachers, deserving of patronage, not only in New York but throughout the country, will be greatly enhanced. We are turning pupils away every day. This must mean business for hundreds of other teachers, business, stimulated by the general musical interest aroused by the Loeb Fund. Manager Heinrich Conried, of the Metropolitan Opera House, recently would seem to be sufficiently verified by the fact that \$2,000,000 and more are spent for music in New York



INSTITUTE OF MUSICAL ART, NEW YORK CITY.

City every year. Similar conditions are apparently no official recognition in the Prussian State educapervading the entire country, and a very sanguine outlook should be taken by all musicians. Endowments such as the Loeb Fund are perhaps the most

European Music Schools.

Dr. Damrosch next entered upon a lengthy dissertation upon European music schools. While Dr. Damrosch concedes the enormous importance of these foreign schools in musical history, he found many conditions abroad that were far from desirable. "Few American students," he remarked, "really know anything of the dilapidated condition in which some of the great European schools are to be found. Of course, there are splendidly equipped schools, such as the Royal College of London, The Royal High School of Berlin, the conservatories of Munich, Leipzig, Vienna and a few other smaller schools, with members upon their faculties representing the leading lights in European musical endeavor. The general fault with all European music schools is the stated: 'New York has gone music mad'; and this lack of eelectic individualism in the instruction of pupils, together with the almost complete absence of a unified pedagogic scheme. The pupils, when they

have graduated, have passed through a certain process which in most cases is identical with those used for the last half century and, it maybe, which are likely to be used for a century to come. The product of the mill is branded. Individuality is choked. Artistic temperament has been beaten into hopeless submission by the relentless machinery of the 'music factory.' Sometimes, but very rarely indeed, a student with a strong personality will refuse to succumb, and a great musician is evolved. The others, thousands strong, join in the great and certain march to oblivion."

The force of Dr. Damrosch's statement regarding the arbitrary mechanism of some European schools needs no further verification than a perusal of the lists of graduates of these schools. So far as conservatism as an obstructive element is concerned, one has only to remember that the "Kindergarten," the creation of the greatest German educator, now introduced very generally in all public school work in this country, has still

National Conservatories.

"The matter of a national conservatory is, of course, continually agitated in this country." said Dr. Damrosch. "Such an institution is as yet a physical and political impossibility. We have as yet no national board of educators, musicians and artists with permanent authority similar to the French Academy, whereby an institution of national pretensions could be properly supported and guided. The constantly changing political conditions of America, the vastness of the country, the heterogeneity of popular musical opinion, and various other elements contribute to make a national school impossible Furthermore, I do not feel that a national school would be altogether desirable, even did the foregoing conditions not preclude the feasibility of the establishment of such a school. I once had a lengthy conference with the venerable head of the Royal Music School at Brussels-Mr. F. A. Gevaërt. This school is noted the world over for the excellence of its stringed instrument department. I was amazed to find that notwithstanding the numerous opportunities,

to give chamber-music concerts. When asked why this condition existed, Gevaert replied: 'First, be cause this is a Government school in which each teacher's official standing is practically fixed by the sent to play second violin; secondly, because the State expects to provide every graduate with a means of sometimes feels that he has become an "inmate" earning his bread and butter, and when this State obligation is discharged, nothing more is asked.' You said Dr. Dumrosch-aroused by these fallacious mitiative is most destructive to the highest educational and artistic results. In this respect, I feel that as that to be found in the Royal College of London nu endowed institution la certainly superior to a State

A Model European School.

"Of all the European schools I visited," continued Dr. Damrosch, "from the standpoint of efficient pedagogic management, excellence of equipment and practical results produced, the Royal College of London secure to me to be prejuinently the best of the present While such schools as those of Berlin, Leipzig, Munich, Vienna and other Continental centres possess in the Royal College of Music of London an educational system and a certain energy and industry peculiar to itself. This will, of course, surprise many who have looked upon Continental Europe as the fluil court of appeal in musical matters. The work of the school, from Sir Hubert Parry down, shows n co-ordinate plan of management that is not only cost excellent from a high educational standpoint, hut is also extremely stimulating in the true artistic sense. This is largely due to the personality of the director, Sir C. H. Hubert Parry, and to the common sense ideas which have been introduced in all the work of the school. The student orchestra is one of the best in Europe. That of the Wilrzburg Royal Conservatory is said to be very fine, but I have never had the pleasure of hearing it."

Refined Environment.

The present writer's experience exactly coincides with that of Dr. Danirosch in respect to the Royal College of Musle, There is about that institution an unmistakuble atmosphere of refinement and musical inspiration that is hard to describe. Moreover many strictly institutional elements which one finds in some music schools have been so carefully handled that the atmosphere of the bronic is continually suggested. Dining rooms for students and the Sir Francis Cooke Endowment for a dormitory for the for European students. young lady students, have made this school different from any other in Europe. It was evidently the pioneer in making the social environment of the stu-

Dr. Danirosch has shown great wisdom and pedagogic foresight in importing this idea and adding to the efficient technical features of the school a very pronounced attempt to create a homelike atmosphere. The introduction of the dining room plan and other ideas must create an artistic intimacy between the many Europenn methods designed to meet conditions teacher and the pupil that will compensate in a certain sense for the institutional differences between conservatory methods and private studio influences, This matter of environment cannot be too forcibly emphasized. The American tendency in musical educational matters has necessarily been to import. With the exception of a few American teachers, such as Stephen Emery, Dr. Lowell Mason, Dr. William Mason, Mr. Virgil, Dr. Damrosch himself and the splendid ladies who have been "Kindergartenizing" our elementary work, very few attempts have been made to do real creative work in this direction. In importing teaching ideas very frequently the real value of the original European crentor's thought is lost, and we receive only a very much garbled and mistaken idea. There is, indeed, another danger in importing musical ideas as to conservatory management, in that very frequently conditions arise in Europe entirely different from those which obtain in America-conditions which demand an entirely different disciplinary system. While the musical debt of America to Germany is a national one, and while the magnificent musical supremacy of Germany is unimpugned, there are, nevertheless, many systems to be found in the national and endowed conservacories of Germany which could never be introduced in

the school could boast of no string quartet organized in books and sold to all students. It is a relic of dom by conservatory heads, one can, however, see at a glance that its effect upon many Americans must be to enforce the institutional idea until the student rather than a student. This is a part of the machinery of German conservatories, and is only palliated by the high artistic ideals of the individual teachers. How obstructive and destructive to the "atmosphere of the refined home or studio." such and which Dr. Damrosch is attempting to introduce in his present work, can be readily imagined.

In the New Institute of Musical Art, Dr. Damrosch has endeavored to build, as did Bach, gnthering together the ideas and systems of the past, and using them as the premises upon which to build a more permnnent structure. The Institute, for instance, is located in the completely renovated mancollected the nucleus for the now famous Lenox Library, has been converted into a small but elegant specially constructed building built along the conventionally institutional lines of architecture. The gance and refinement of the home of an American citizen of wealth, taste and education. The mechanical facilities for a complete music school have been installed with great eare and good judgment.

America's Musical Fntnre.

Should the educational systems which Dr. Damrosch hopes to institute prove as successful as has his personal judgment in equipping this building and outlining the course to be pursued, it is not unlikely that a reform of pronounced force will be started. Taken together with the splendid educational work of the great American schools in Chicago, Philadel phia, Boston, Baltimore, Cincinnati, and other centres, America's musical future looks bright indeed. As Rome went to Egypt and Greece for her educational inspiration, and as these countries were obliged to come to Rome in after years for a similar purpose, it is not without the realm of possibility that we everyone present. may create educational plans and methods which in

Notwithstanding the practical excellence of many of the great European schools, notwithstanding the verltable slavery of some of the great European teachers to high artistic ideals, there are, neverthe less, many instances where improvement is obviously needed. Is it not possible that this improvement may come from the land of the incandescent light, the telegraph and the telephone?

Mr. Damrosch also emphasizes the inelasticity of follows: existing in Europe, but inappropriate for the instruction of American-born students who have received their early education under vastly different school and home discipline. Anyone who has watched the children in a German city at the end of the school day and contrasted the scene with the explosive and exuberant exit of the American children from the school doors knows just what this means. In the European articles aforementioned the writer continually indicated how much time was lost to the American pupil studying abroad through this very obvious and unremediable condition. A school designed to instruct the German-born student often accomplished its purpose in a very excellent manner, whereas the different temperament and early education of the American student would seem to make necessary a school conducted upon entirely different principles, Similarly a school designed to meet American contingencies would not in many cases be the best kind of school for a German, French or English student.

It is Mr. Damrosch's purpose to institute some thing of a reform in methods of education by frequently convening all the teachers and introducing generally accepted pedagogic methods in the work of the school so that the heterogeneous teaching plans that are sometimes found in European conservatories America with success. Among the most conspicuous and perhaps more frequently met with in this country of these is the semi-penal system of discipline, a may be avoided. That this will be extremely difficult.

-that characteristic trait of all successful American the mediaval University method of controlling the educators—is very patent. The faculty of the new civil rights of the student. While in most cases the school, while it comprises the names of such teachers system is administered with great judgment and wis- as Saar, Henschel, Kneisel, and Thursby, also has a large foreign element that must become familiar with American conditions before the best results can be accomplished. This foreign element is a positive advantage, and will only need the formative educational treatment which Dr. Damrosch will no doubt give it to reach a successful end.

There can be no doubt whatever that the movement that Dr. Damrosch has started will have one very conspicuous result. It will tend to greatly reduce the number of students who go abroad without fire receiving the best musical instruction that can be secured in this country. This is a serious mistake that thousands of students make yearly. Upon reach ing the other side they only receive the ridicule and laughter of teachers who not infrequently reject poorly prepared or insufficiently advanced students. In this movement the new institute will have a prominent but necessarily limited part. There can be no monopoly of all the good teachers by one instision of the Inte James Lenox, a beautiful Gothic be no monopoly of all the good teachers by one instiresidence. The library of the building, wherein was tution, one city or one State. The numerous other excellent conservatories throughout the country will be strengthened by the Loeb Endowment. It has al-Assembly Hall. Dr. Damrosch feels that in a cer- ready influenced the directors of other monument tain sense this remodeled home is superior to a schools in the United States to make their teaching strength doubly efficient. Unless the present writer is very much mistaken, this endowment will be the remodeled home gives the pupil a more intimate feel- exciting force of a great educational movement along ing, and at the same time accustoms him to the eleand will greatly advance musical art in our country.

AN ANNOUNCEMENT PROGRAM.

BY HESTER BRONSON COPPER.

A YOUNG Western girl, who was credited by her friends with possessing much originality, was par-ticularly anxious to find some unique, and at the same time, interesting plan by which she might announce her approaching marriage.

Being of an artistic temperament, she decided to arrange a musical program, selecting numbers bearing suggestive titles which would tell the story of her love, and its culmination. No mention of all this was made in the invitations, so the entertaining feature and its object came as a complete surprise to

Heavy white cards of fine quality, three by four the future may make certain parts of America, Meccas inches in size, were selected. Each card bore dainty bow of white satin ribbon tied through one corner. Across the back of the cards was traced:

A Musical Evening at Home

with

"The Bride-Elect,"

Tuesday, July Second.

On the other side the program was arranged as

The American Boy"-Two-StepJ. Hopkin	s Flinn
"My Lady Love"—Waltzes	Rosev
"Adoration"—Waltzes	Rosey
The Bride-Elect"-March John Philin	Sousa
"Autumn Tints"—Valse Ida E ('ockrill
The Honeymoon"—March	Rosev
"Hiawatha"—A Dream. Ron M	Jorome
"The Sweet Long Ago"-Transcription de Con	cert.

Two young girls who had been asked to assist throughout the evening passed these cards to the guests, all of whom at once caught the significance of the occasion, after which there was much whispering and nods of approval, followed by congratulations and best wishes from all present.

The musical selections were played at intervals. the intervening time being devoted to social conversation and games. A dainty luncheon was served at small tables, the young men finding their partnerby matched quotations from popular authors. The ospective bridegroom was the guest of honor, while the presence of all other members of the bridal party

added much to the pleasure of the occasion. The name of the little city in which the bride-elect made her home was Hiawatha, thereby making the selection "Hiawatha, A Dream," a particularly appropriate ending for the evening's program, which of these is the semi-polar spaces of the spinor of the nones and ner guests. The nappy e attement of which is often codified, tabulated, printer to accomplish without the destruction of eelecticism now but a memory of "The Sweet Long Ago." passed off very smoothly, much to the gratification of the hostess and her guests. The happy event is

Polyphonic Music as Related to Modern have had the technic; and when, like Brahms or Cesnr Franck, they do have the technic, they have Art and Education

By W. S. B. MATHEWS

An important question has been put to me'in this "What is the value of the older polyphonic music? The modern composer does not write in the old strict forms; the modern player gives them but a small share of his attention; audiences apparently do not care for them so much as they do for the romantic style of music. If we are not ready to drop much of the old music, which of it shall we use, and for what purposes, technical and intellectual?

More important questions could not be asked of a practical teacher. Every day he has to decide these points for himself-often decides them without

due reflection and wrongly.

Let us begin by remembering our definition of what music is, namely: "The art of the beautiful and the expressive in tonal forms." That is, music is what we get from organizations of tones into combinations (chords of various kinds) and successions of klangs, simple or compound (successions of tones in key or definitely progressing out of key, and successions ofchords which finally must come back to the key-tone).

Now, since the "music" arises out of the effect of tonal organization upon the mind, it follows that no hearer derives a full realization of the beauty of a passage whose organization is unfamiliar to him. Without mental perception of coherence and system in the music there is no musical enjoyment beyond the mere sensation of tones falling pleasantly uponthe ear. In other words, no musical cultivation,

To admit this is our first step. The second is this: Tonal organizations for musical purposes are of four kinds, each of which gives rise to a particular part of the total result in passages into which all four of these principles enter: and each of them alone results in musical effects peculiar to itself. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon

Strictly speaking, we do not have any modern music into which Rhythm and Meter, and Harmony and Melody do not enter: but we do have a great deal of music into which Counterpoint enters so quietly that its influence is discernible to the musician only, even when it is imparting dignity and strength to that which at first sight seems to us pure melody and simple harmony. To quote a very near illustration, look at the Chopin nocturne in Eflat, and observe the D-natural which stands as bass of the third beat, under the chord of E-flat. Now D-natural has nothing of its own to do with this chord; it is a foreign tone entirely. That D-natural is leading down, contrapuntally, from the E-flat before it to the C following, and it is essentially a contrapuntal effect. Now to the untaught pupil, thinging his music note by note and not grouping this D-natural seems an egregious mistake; yet when we play the phrase with an E-flat in this place and again with this D, we see that it does give the transition a charm, as Chopin felt it. Or take the figuration in the soprano, in measure 13 of the same piece; here again the crude pupil finds the dissonances less beautiful than the straight goods of the first measure, of which this is merely a figuration. This playing with embellishments had its origin in counterpoint, and the dissonances add greatly to the beauty of the passage.

We might describe our music as consisting of two elements only: First, Rhythm, the symmetrical planning of the movement in time, for the purpose of characterization, and for enabling the mind to retain an entire movement well enough to have at its close a sense of logical completion, as distinguished from the vague impression that the composer stopped off at any moment he chose. Now this first principle of organization, Rhythm, is mathematical and proportional in character, and is not at all tonal or peculiar to music.

The second principle in our music is the purely tonal as such, namely, Harmony and Melody, the latter being Rhythm carried out along a tonal line of beauty, whose points of emphasis are always har-

Harmony is a most wonderful elaboration of tonal

from intentionally and in a musical way. Now the variety of modern harmony in turn, has arisen through the co-operation of what we call counter-point, the art of the melodious and the systematically logical in all the voices, carried to its ultimate forms in canon and fugue; and there is not a serious moment of musical fantasy in the most extremely romantic music we have, which is not underlaid by counterpoint. It is our simple music alone, our uneducated music, which is innocent of counterpoint and contrapuntal influences.

I have several times in these columns pointed out our omission to educate harmonic perception in students. Such education is necessary pecause the musical imagination of composers is always a more or less expert and exceptional imagination, which grasps at once and retains for use forms which at first were arrived at through hundreds of years of experiments. The ungifted student misses all this; he has to be personally conducted along a harmonic graded nigh way until he learns the strength, beauty and expressiveness which the strange harmonies of our modern music contain, and which appear to his common-chord perceptions and preoccupations strangely far-fetched.

It is no discredit to anybody to be behind the head of the procession; it is a disgrace not to know it. Mr. Godowsky told me (and he is one of the most subtle and advanced harmonists I have ever met) that our distinguished French friend, Mr. Vincent d'Indy, is entirely in advance of the coterie which a few highly gifted pupils made in Paris, some sixteen or eighteen years ago. Yet it happens to all of us to linger shivering on the brink of these strange harmonies for periods proportioned to our musical dulness, after which we do not fear to launch away. We get to like them; some think on the principle of vice being, as the rhymer had it,

> "A monster of such frightful mien. That to be hated needs but to be seen; But seen too oft, familiar with its face, We first endure, then pity, then embrace."

The psychological stages of the progress are here pictured vividly enough; it is only the moral quality which is taken for granted; the new harmonies of Mr. d'Indy were not wrong; they were more deeply He first heard them in their beauty. This is what happened to Wagner in his time.

So far we have said nothing of Polyphony; what do we mean by it? Polyphony means "many-sounding," in other words, a kind of music in which each one of the co-operating voices has a melody, a definite movement and character of its own, as distinguished from the exact opposite, such as we find in a "Gospel song," where the melody alone has a little personal character, while all the other voices simply sit around and pound away upon the harmonic note assigned to them. This is the lowest deep of ante-music we have in our country. It is the folks' tone simplified and vulgarized, not music, although written in notes and intoned in scale degrees.

Counterpoint exists in several degrees, such as the octave, the tenth and the twelfth, and each of these in several orders; and each degree and each order enable a composer to obtain from the same leading motive or melodic design entirely new results, especially when he places his motive in the middle voices or the bass and builds new material over or around it. After plain counterpoint we come to canon and fugue, and the net results of all these is Polyphouy-any composition or movement contrapuntally developed, with melodiousness and character in each of the voices. Counterpoint is therefore a great constructive technic for a composer, without which he rarely rises to real greatness.

The simplest possible polyphony is one of two voices; among the best we have are the two-part inventions of Bach. Handel also has many examples of this sort of thing, but as a rule, he is more commonplace in his harmonies than Bach. All fugues are polyphonic per se. Now all the practical polymagination. Everything tonal stems back to the phonies are of old writers; the moderns very rarely

with it such advanced ideas of harmony that their works remain confined to the higher grades of student progress; they are beyond the younger and undeveloped students.

It is easy enough to see that as soon as we admit common chord, which it imitates musically or differs that polyphony represents a typical kind of musical mastery and a type of style in musical writing, the student must enter into it progressively and systematically, or else miss the strongest points in our modern music. Hence, we are now ready to answer one part of our question, namely: to say that the prime application of polyphonic music in study, whether two- or three-part, or fugue, is that of comprehending constructive principles which no longer stand in the immediate front of the battle, but which nevertheless underlie every serious moment in our music; particularly underlie the "working-out" parts in our sonatas. In this application of contrapuntal material, we do not need so very much of it as a careful study and appreciation of that which we do study. In the fourth grade, three or four of Bach's two-part Inventions; maybe a Handel movement or two. In the fifth, some Preludes of the Bach "Well-Tempered Clavicnord"; two or three fugues. In the sixth, two or three more fugues; in the seventh or eighth, one or two more difficult ones. Later on, a few of the Liszt transcriptions of the Bach organ fugues. All this conduces to strength and character in playing, such as nothing else does conduce,

Then as to the How of the playing. Above all, to give the answering voices their true melodic character. When the left hand has the subject, as in the second half of the first measure of the first Bach Invention, let it come out heartily, just as the basses do when they have a chance in an oratorio chorus: when it is a fugue, to get it firmly in mem ory; to get every answer of the subject brought out clearly, without overpowering the other voices; and where there is an interlude, to give the proper relief in style: in short, to play the polyphony as Bach and Handel intended, as play, the play of catch and answer; and this means a much longer time of incubation for each piece than merely playing it fluently through. To give an idea of what students are capable when they have genius, I will mention a pupil wno memorized the Bach Fugue in C-sharp major and played it straight through in a way ve never observed that the subject came in anywhere but

The final question as to what music we had better use, I can only answer briefly. My own feeling is that Bach is modern in a way that nobody else of his time or hefore him is modern. He is modern in the sense of deep musical feeling, a taste for chromatic and enharmonic effects, and above all, a curious genius for carrying out every significant musical motive into its logical completion-all his oak seeds growing up oaks, his pines, pines; his maple seeds The other fellows made mistakes. They tried to make a pine tree of an oak germ, and such like. Bach never. Bach was not always inspired He wrote too much. But he can be blue-pencilled With the older writers it is a question whether this has not been done for them by the test of usage.

Rameau and Scarlatti, for instance, were splendid musicians, excellent contrapuntists. But they did not write contrapuntally in the sense that Bach did, As for the sons of Bach, they do not seem to me to have "made good," as the modern phrase is. While they were excellent musicians, the seeds of real and deep expression were not in them. And this is the reason why their works prove so depressing in study, Bach, well-handled, generally proves interesting; after a while attractive, growing more and more so as the musician advances. We respect the others, and as girls say, we "try to like them." Nothing is so hopeless as this. The liking which counts is that which is irresistible.

In all study of polyphonic music for productive purposes the question whether the student likes it is one which must not be raised. There are many young and gifted students to whom this music is ah solutely and intensely distasteful. Such students always lack in their playing the good qualities which Bach would give them. They must take it as ordered by the doctor, like any other medicine. Treat it precisely like any other set of etudes. Get them played. then get them played well; then get them liked, if there is anything to like in them.

JOHN KNOWLES PAINE

THE FIRST OF THE GREAT AMERICAN COMPOSERS

By LOUIS C. ELSON

native composers of even more than national fame, mark another epoch in our native musical history. for the works of Chadwlek, MacDowell, Van der Stucken, l'arker, and many others, have been performed in European concerts, while Arthur Bird, Templeton Strong, Burmelster, Kaun, Kelley and others have expatriated themselves and are actively engaged in music in foreign countries. But this lnernational fame is a matter of comparatively recent date. The present writer remembers a time when such composers as Reinecke, Massenet, Gade, and even Rheinberger (who subsequently taught many Americans) knew nothing of any music emanating from natives of the United States.

The first American who won the respect of European masters by his musical abilities and by his compositions was John K. Palne, who was also the first American to achieve something permanent in the classical forms of musle. Before him there had existed William II. Fry, who had written a couple of operus (the first American operas of any merit). Lowell Mason, who had done yeoman service in advancing popular music, and a host of convention lead ers and psalmodists of lesser degree. Within the space of l'rof. l'aine's life lies all that is important in American composition. He began his career when the United States was In Cimmerian darkness in muslcal matters; he lived through an advance that was phenomenal, and he himself has been one of the chief factors in that unlift.

Career of Prof. Palne.

John K. Palne was born in Portland, Mc., January 9, 1839, and was educated for a musical career from his childhood. He became a pupil of an excellent Maine teacher, named Kotzschmar, and was a good organist when he was eighteen years of age. At this time he had already achieved some standing as a composer, chiefly in the smaller forms.

After a public appearance in Portland, he went, at the age of nineteen, to Berlin, where he began more advanced study of the organ under Haupt, and composition under Wieprecht and Teschner. Dr. William Mason and Prof. Pnine were the first two prominent American students in Germany. Since their time, a great band of Americans have studied there, and Haupt and Rheinberger, in Berlin and Munich, have influenced our art as powerfully as though they had dwelt within our borders

During the three years of the young Paine's residence in Germany, he appeared several times as an organist in public, and the American, who at first was regarded as a rara avis, a curiosity, seems to have achieved an artistic position before he came back to the United States. Returning to Germany, in 1867, the now fully-recognized composer gave a performance of his Mnss in D, his first composition in the large forms to be heard publicly. The performance of this, in Berlin, may be said to be an epoch in American musical history, for it was the first time that a native of the United States had presented a large work of his own creation in Continental Europe. It was performed at the Sing-Akademie, and the Berlin critics at once hailed it as a classical work. Geyer spoke of the "Crucifixus" as reaching

In America, at this time, Mr. Paine was recognized as one of the leading organists of the country, and it was in some degree through his influence that the great organ was set up in Music Hall, in Boston, But it was not only in organ music that his influence was felt; in uplifting composition and especially in musical education his work was continnous and most beneficial. We will trace these two fields of labor separately.

the first oratorio of America. This work, "St. Peter." was first publicly performed at Portland, Me., June 3, 1873, and in 1874 it was again given, in Boston, hy the Handel and Haydn Society. The

At the present time we possess a numerous band of form of musical creation displayed in this work, We shall find, before the end of our story, that Prof Paine has been our pioneer in many directions, and well deserves the title of the most prominent American musician of the present.

The first American symphony came next, and this was deemed sufficiently classical to be performed under the direction of Theodore Thomas (who did more for music in the United States than any man who ever lived), and it was given by his orchestra, in Boston, January, 1876. This symphony, in C minor, made a tremendous sensation and evoked enthusiastic hudation in Boston and in New York. Mr. Paine says of lt: "It was the turning-point in my career

In a personal letter to the present reviewer, Prof. Paine speaks of the gradually progressive and roman-tic character of his works from his "Tempest" symphonic poem, "Island Fantasy," "Song of Promise," on to "Azara," and surely the growth evinced in these works may give their composer a right to be classed with the modern "progressive liberals." The "Spring"



John K. Paine

symphony (Op. 34) also shows this tendency to modern freedom. It was written in 1880, and the composer ranks it the highest of his purely orchestral compositions. Its finale is a glorious outburst of thanksgiving, which may rank with any of the finales of modern symphonies.

It is not our purpose, in this article, to give a synopsis of all the compositions of Mr. Paine; a small volume would be necessary to do this worthily.

of these, graduating before Paine had received the But we may mention his "Phoebus Arise" and "The Nativity," as dignified examples of a classical school, and his setting of "The Birds" as containing some very characteristic writing. Higher than these, in the present writer's estimation are "Oedipus Tyrannus," one of the loftiest works of the present repertoire, and "Azara," which is one of the most important works yet written in America. The first performance of this work, which must surely come soon, will be another peak in our musical history.

Prof. Paine's Influence on Musical Education.

We now turn back to trace the influence of Prof. The next great composition was nothing less than Paine upon musical education in America. After his Finck, the New York critic and author, was a menreturn from his early study in Germany, Mr. Paine ber of the classes; Apthorp, Surette, Whitney, Lynes. was made organist and musical director at Harvard F. S. Converse, and a host of others were either University. In 1862, he offered to deliver a series pupils of Prof. Paine or students in his college of lectures on music, in the college, without any re-

opposition, and, when the short course was finally permitted, it was not allowed to count in any way as regular work for a degree. The lectures, under such circumstances, attracted few students, and were finally abandoned.

With the advent of President Eliot, in 1870, how. ever, new courses were begun and the musical lecture course resuscitated. The lectures dealt largely with musical forms, and under the new regime a course in harmony was added. Many students were attracted by this, and it became sufficiently popular to add to itself a course of instruction in counterpoint. In spite of the fact that these courses began to show con siderable life and influence, they were still not allowed to count in any way for a degree, so that it was voluntary labor on the part of the students and even on the part of the instructor and lecturer, for Mr Paine received no remuneration, and continued to donate his services for the good of the musical cause, But a good foundation had been laid, and, the worl constantly increasing, in 1873, the course received its first official recognition, Mr. Paine being then ap pointed assistant professor, thereby becoming a reg ular member of the faculty of Harvard College

If we reckon from the establishment of this office Harvard University was the first large college to give a regular recognition to music hy creating a chair devoted to that study. If, however, we date from the conferring of a full professorship, the science of music received its first recognition in the University of Pennsylvania, in 1875, for it was in that year that this university created a chair of music and appointed Hugh Archibald Clarke, its occupant, to a professor. ship which he still holds. It was in the same year that Harvard made its assistant professor into a ful professor. The year 1875, therefore, is au important one in the history of music in American colleges. It must be horn in mind, however, that while Pennsylvania was at the beginning of things in its professorship of 1875, Harvard had already enjoyed more than five years of instruction in its musical depart-

This instruction was, and is still, devoted only to the theoretical branches. No attempt was made to teach the students singing or piano playing, or any execution of music whatever. The course is divided about as follows: "Music 1" is the first course, and teaches harmony to the freshmen. "Music 2" add the beginnings of contrapuntal study during the sophomore year. There is a more advanced course in vocal counterpoint, which causes the students to analyze the works of the old Italian, German and English masters, and also starts them in the field of composition. There is a course on Musical History and Esthetics. There are advanced courses in Canon Fugue, Sonata and Chamber-music composition. re are lectures upon the orchestral instruments. and finally there are courses in orchestral composition.

It will be seen that such a course is about as thorough as any purely theoretical curriculum could be. The technical element was added in 1905, when Harvard University affiliated with the New England Conservatory of Music and was thereby permitted to send students to play in the Conservatory orchestra, to the chorus work, to church music study, and to some of the regular classes.

Some of His Pupils.

What Professor Paine achieved during his many years of musical service at Harvard may be best illustrated hy naming a few of the students who have attended his courses and have matriculated at Harof these, graduating before Paine had received the musical professorship, but remaining to take the college musical course, which was just then being established; Clayton Johns, who left the Institute of Teehnology and the study of architecture to take the musical course under Paine; Louis A. Coerne, who subsequently became instructor of the musical department of the Harvard Summer School, and Pro fessor of Music at Smith College. The last-named is the first American who has had an opera performed in Europe. His "Zenobia" was performed with much success at the Stadt-Theatre, in Bremen, December 1, 1905, and several times since then. The list of in boston, by the hander and the most difficult muneration. Even this generous offer met with much prof. Paine's assistant in elementary work and in 1902, he was made assistant-professor. At present, these courses are under the direction of Prof. Spaldirg, for, in 1905, after more than thirty-five years of service, Professor Paine resigned his position in university work. There was universal regret at his decision to do so, for, although sixty-seven years of age, Mr. Paine is still energetic and alert. Many honors and parting gifts were given him on the oc-An Adherent of Both Classic and Romantic Styles.

An active musical life that covers the period from 1860 to the present embraces every important event that has occurred in the higher realms of American music, and Professor Paine not only has lived through this period, but has been a prominent leader in the advance from first to last. In a recent letter to the present writer, Prof. Paine says: "It is an error to consider me bound to the past. I helieve thoroughly in the future of music." He certainly can be classed

as a musician and composer in whom the elements to his line of life, to his character and bent-conwritten in the classical forms and he has also shown a romantic spirit in his more recent works; he has his "Oedipus Tyrannus," and he has given most modern touches in some parts of his opera "Azara," notably in the Oriental dances and in the beautiful forest scenes. It will be a matter of much interest to the readers of THE ETUDE to know that Prof. Paine is at present at work on a large symphonic poem upon an American subject-Abraham Lincoln. We can all hope that when we have the pleasure of hearing this work performed we shall be justified in calling it the American "Heroic" Symphony, upon a greater man than Napoleon, whom Beethoven honored in music. Lincoln is so preëminently a man of the American people that American characteristics must come to the fore in such a work.

STYLE AND HISTORY

By CONSTANTIN VON STERNBERG

"STYLE" is often confounded with "manner" or "mannerism." Of this mistake we should beware. For, manner is a mere habit of utterance, and a had behit at that when it becomes mannerism. Style, on the other hand, is a habit of thinking and feeling; a habitual philosophy which may be conscious or subconscious, but which evolves from our innermost being, from our essential self, and thence influences, ave dictates our utterance. Buffon said : "Le style, c'est l'homme" (Style is the man himself) and an English writer, I think it is Andrew Lang, defines style as: "Dimity and distinction "

complete and intimate union or fusion between his own and the composer's hahit of contemplating life and the world. It seems, therefore, that the pianist has no right whatever to voice his own style when interpreting the work of another mind. But it only seems so; at least his liberty is not more narrowly circumseribed than that of the composer himself. For he, too, has to abide hy established forms, harmonic laws, contrapuntal euphony, etc., all of which he may not transgress except when impelled by an inevasible inner necessity.

"Make not a scarecrow of the law!" says Shakespeare. lnasmuch as each work of genius bears its own laws within itself, this inherent law is higher, and the lower, the offspring of mere custom, must give precedence to it.

Now, if the composer creates free, inasmuch as he gives to life and the world such expression as their reflex on his hrain and on his psyche produces, soin his turn-can the pianist interpret the composer's thought only as it appears to him.

This does not mean that our revered masterworks shall be abandoned to any violence that the ignorant or immature may please to perpetrate upon it. Heaven forbid! For, we shall presently see that there is, after all, a good deal about the true conception of a musical work of art that can be learned. Yes, actually learned. But it cannot he learned by mere tradition like a sleight-of-hand trick which one can tell the other: "This is the way to do it, see? It's nothing when you know how." The method is different and more serious.

I cheerfully concede to anyone the right to write a book which relates how Beethoven's sonatas appeared to him; what he saw, what he heard in them. I. furthermore, concede the right to anyone to read such books for this or that suggestion in regard to some detail. But I also say: Beware of accepting such books as dogmas! And do not try to learn from them how this or that sonata is to be interpreted indeed! That sort of book is not the source of such "learning" as I speak of.

A Scheme for Use in Interpretation.

1 think, when approaching a masterwork with a view of studying its interpretation, a student should allow some questions to arise in his soul and mind, such as, for instance

Where does this particular master stand in history and in chronology? (which is not always the same) How far had music advanced as a means of individual expression, hefore this master appeared? What was his contribution to this development?

Who were his masters, his ideal models?

When, that is: in which of his works, does his nancipation from their precepts become so apparent that we can notice him striking out into a path of

Whither did this path lead him? To additions to the technic of the piano (Thalberg, Hummel)? to richer harmonies (the Romantics)? to greater emotionality (Chopin et al)? to contrapuntal complexity? Or did it lead everywhere at once, as in all legitimate cases? And if so, which direction prepon-

What manner of man was he? By this I do not The executive, interpretative artist must form a allude to his private affairs, which every discreet person should treat with respect, hut only his mental and psychical level and type, the bend of his mind; whether it was introspective, or in a higher sense humane, or morbidly tinged, concentrative or diffuse, expansive, and so forth?

After satisfactory replies have been obtained; after, from these replies, we have constructed a fair mental picture of the man, other questions will make their appearance:

What was the spirit of his time? This question will find an answer through the reading of good books which were either written in his time or treat of his time in a social, political and religious sense. What was the technic and the instrument of his time? From a precise reply to this will result a proper selection of tempo and dynamic matters.

What, under the inconvenience of the narrow compass of his instrument, had he to leave unsaid?

How far may we go in putting our richer, modern instrumental vocabulary to the service of what he left unsaid? Or, in other words, how much-in the oid-was the silence of compulsion and of discretion? What was omitted or changed purposely and how much of it impossible for the instruments of his time had, therefore, to be left unsaid?

In seeking for answers to such questions the listening to good, legitimate orchestras will he of inestimable value. We know the orchestra of today, with its 16 to 20 first violins, 12 'cellos, 8 or 9 double-hasses, with its valve-horns, valve-trumpets, pedal-harps, etc., to be a thoroughly modern stage of usical evolution. Now, if such an orchestra brings to our hearing a Beethoven symphony and this in a manner which convinces our reason that Beethoven could have never foreseen so much tonal heauty, while at the same time it tells our sense of fitness that the performance cannot have violated Beetho ven's spirit and intentions hy showing us how much better he huilt than he knew; when, furthermore, all this added splendor of eolor and force tends only to quicken and deepen our understanding of his work -I think we have a fair right to draw analogous conclusions with regard to our likewise highly-developed, modern piano. In matters dynamical, for instance, we may remember that the gamut of dynamics was much smaller in olden times, because the hall was smaller, the light less brilliant, and the sional disturbances notwithstanding.

The Personal Equation

differently in every one of us. One will-according

of the old and the new are happily blended. He has sider this question as pre-eminently important; another will favor some other question. And the replies will, of course, be equally diversified; forattained the dignity of the old Hellenic tragedy in thank heaven-we cannot see things as they are, but only as they appear to us. This axiom is of especial force in matters where our feelings are concerned or addressed and therefore it applies particularly to matters of art.

There can be nothing absolutely false or wrong in the interpretation of an art-work except what results from ignorance or insincerity and of these two evils one is easily cured by study: the ignorance The other is not so easily cured because many of those who are afflicted with it are unaware of it and some, quite aware, do not mind it. A good many students, for instance, believe that everything is serene and lovely if they play their Beethoven sonata exactly as they were told to play it. Alas, alas, this is far from being the case!

What the teacher says and suggests may be perfeetly right and good. But it is his, a mature man's or woman's conception. Now, the pupil who is not ripe to form a conception of his own will do well to accept that of his teacher, to be sure. But this "accepting" must not be the result of hlind, mechanical, slavish submission; it should be a mental grasping and thorough understanding of the teacher's precept. While the pupil should endeavor to see with the teacher's eye and to hear with the teacher's car, he should see to it that he, the pupil himself, actually does see and hear. If he does this, the day will not be very distant when he experiences the delightful sensation of feeling the reliance on his own judgment sprout and grow. The student should never play soft, loud, connected or staccato, phrased thus or otherwise, until by his own thinking he has reached an understanding of the teacher's reason for wishing it thus or otherwise. Only hy his own thinking will he attain to an understanding of the powerful logic in art.

Logic in Art.

The purely scientific fraternity love to deny in art the existence of logic because they deny the existence of thought in art. Of course, this is a straw mar huilt only to be destroyed with stagey effect. We who do not live under the hurning light rays of hald facts (facts at the mercy of the individual mind, after all) but who regard the world from under the shade tree of real life, the life of flesh and blood the life of the soul and of the spirit; we readily acknowledge the existence of all types of thought literary, sculptural, architectural, pictorial, musical and we know what we mean by these designations We also know that where there is thought there must be logic.

The logic of art, however, is governed by laws of far greater subtlety than those that inspired the Pythagorean doctrine: they are laws which a mere memorizing and mechanical application do not fulfil. hy far. They demand that they shall be felt. They demand to be understood by the soul and held there and cherished.

But then-take any one sane being and show him the sort of questions for which we are searchers of a truthful reply; give him hut an inkling of the complexity of the apparatus with which the interpre tative artist works; let him understand, too, that a great pianistic feat, while the distillate of only one human soul, is after all the distillate of a mixture made up of innumerable ingredients-and then ask him to deny the logic of art. If he does he has forgotten his Pythagoras.

Summing Up: THINK.

To sum up, let me comprise it all in the one word: THINK! What your teacher says is all right, but it does not help you unless you are inwardly convinced of it, and this, not by faith, but by reason and feeling. If your teacher desires mere blind, slavish obedience, he can have one of these pianola papers cut according to his ideas. Nothing easier than that! But he hates just that kind of obedience. Hence you should try, above all, to understand him; for if you do not understand his reasons and yet ohey whole tempo of life much calmer and slower, occa- his words, you are a two-legged pianola, and probably not a very good one at that. Think think think Read rauch history, take long and brisk walks, get acquainted with nature, do not overdo your finger ex-As God and nature have made us, it is certain that ercises, but above all think, and learn to think with these and kindred questions will group themselves your heart! That will, of itself, develop your style. You need not bother about it

Some Considerations on Technics

By T. CARL WHITMER

by invisible hands, I begin.

Exercises and Their Relation to Beauty.

of average calibre. I believe in beauty; even exer-

cises should be beautiful. Not beautiful in the sense

which the word is used by piano smashers, who

can practice "blind" octaves slowly for four hours

at a stretch and vow nothing more exquisite exists,

but beautiful in the sense in which a carefully

wrought musical idea is beautiful: heautiful in

structure as well as in melody and harmony. Exer-

cises can be found which are fine in thought, hut too

little effort is undoubtedly made hy teachers to

select. Musical appreciation-which, after all, is

the end to be sought-is delayed by the exercise as it

usually is written. One of the most curious things

in evolutionary processes is the delay caused by those

minds which have manufactured an a priori theory

and make the heaven and earth of logic hend to

shake an all-around system which satisfies the mind

but cannot satisfy the conditions necessary to full

development. Observation of real conditions and

people; in other words, a close study of experimental

psychology-this, and this only, will produce results

which are progressive in their nature. Of course,

we all know that music has suffered in this way, as

well as other forms of activity. We are gratified,

bowever, that the last twenty-five years have looked

on weeding-out processes in exercise study which are

most commendable. Quality has been raised and

number has been lowered. But, nevertheless, there

lies before me one of the best of the modern treat-

ments of piano technics and it is so full of hideous

things that one fairly squirms when he really listens

to it. In short, the adequate selection of interesting

exercise work is the pivot upon which swing all

some exercises are intrinsically ugly: no one can

beautify them. Such I believe to be worthless. I

also believe to be worthless those which are played

mechanically after the hands have once become auto-

matic-yes, or before. But given an interesting exer-

cise and the main principle to he adopted in its

practice is: Vary! Vary it in every possible way

by playing it loud, soft, slow, fast, backwards, for

wards, with changed rhythms, and so on to the end

of one's imaginative string. The student's mind

must be kept ever keen, cold-edged, alert. supernor

mally wide awake. No practice is worth a grain of

sand in which his intelligent interest as well as his

Yes, for the purpose of separating at a certain

The Matter of the Practice Instrument.

muscles are not at work.

(b) The Treatment of the Exercise. Of course,

questions of adequacy of pedagogic work.

THE ARCH-ENEMY OF THE PIANO

BY J. S. VAN CLEVE.

WHY the Almighty Father has constructed his millionfold universe of graduated plants and animals, from the lichen to the orange-tree, from the sponge to the ape, with an oscillating adjustment of enmities, with those who prey npon each, and with those upon whom each prevs-why this is the order of all organized life is a mystery so fathomless that neither find any satisfying key of explanation. It is so; and only those creatures who recognize this law and submit and obey are able to survive

piano student among human beings un exception. The of opportunity? No. Scant time? No. What then?

Let me word this a little more accurately. It is not just sheer impatience, for patience is not by any means an unmixed good. There is a sort of dull, dogged, stupid, unreflecting patience which accomplishes little or nothing in art, often does little but time has done completely right in all respects. fix and harden things not correct or desirable. I

believe that the notion, more or less eloudy and vague, hovers in the minds of all our ambitious students of the piano that the one great desideratum is keening at It. Mere Insistence unless it is reinforced and buttressed by other qualities, will achieve little, no of that little practically nothing will be first-class. Now you usk what is that extra ingredient to make patience

Well, there are many things; but I should say that the first of needed extra ingredients is analysis. This is an other word of intelligence, or for reof prime importance, namely, wise distribution of energy.

If I were to make a rather fanciful simile, I should say that the resultful work of a plano student is like gunpowder, and consists of three things mixed, things which alone are worth less. The gunpowder is a mechanical mixture of sulphur, saltpetre, and charcoal; and the explosive which the piano student needs to blast out of his way the stony obstacles which confront him is composed of patience, analysis, and distribution. I mean that the time of practice mny easily be made numtory by being placed ill. Thus, ten hours all put into one day is of no

value at all to an average student.

action of mind and body may both be True, we read of wonderful men like Liszt and von to a focus and to hold them there is a task for a come automatic, and then for a few hissful motion Billow and Joseffy and others who work at the keyboard all day long; but such spurts were only for special occasions, and were not the regulation gauge of work, Godowsky told me that for two weeks previous to his playing the B-flat minor concerto of Tehaikovsky with the Thomas Orchestra in Chicago, he worked ten and eleven hours a day; and the story goes that in preparing for his Boston dehnt, when this same Tchaikovsky concerto received its première for the whole world, von Bülow practiced sixteen hours a day for a week. But the average student has neither the bodily nor the mental strength for such transcendental exertions.

good if put into fifteen minute periods through forty days as it would if put into sittings of, say, two hours in five days; and then it should be at the fresh and intense part of the day. Perhaps one of the most frequent causes of our partial failures, or lame successes, is this lack of good judgment in arranging work. Let every hour be an hour of pure gold. Practice when one is feeble in body or wandering in mind is seldom of any value; rather is it often harmful, as it fosters and develops habits of body and mind which are absolutely had.

THE ETUDE

ber, never without analysis. Often half the time is speed, with fingers held absolutely perfect in their allowed to run to waste getting the mind at work. adjustments of curve, but not extra rigid. When Turn on the current at its highest voltage at once, you cannot hold your mind on it any longer, just and despite the shock of mental pain thus experienced, endure it; and soon the answering glow of the mind will cease to be a pain and become a keen and most refreshing pleasure.

You should be so absorbed when practicing that nothing can disturb you. But be sure that your the left hand, mathematical and analytical attention is on the alert This run in not run on playing the easy and pretty parts which opening phrase of the melody. lence nor philosophy, nelther theology nor piety can allure, while shirking the hard and less obviously beautiful sections which baffle. Here is the crux, the severe test of the real student; this is the place where so many fail. This searching out the precise unnit and over are note to survive. where so many init. This secondly, you must ever really plays all these sparkling water-drops of difficulty is not easy. Secondly, you must carefully and scientifically appraise the exact amount of difficulty for you in each measure and in each moveof them all, the arch-enemy, 18-what do you think? ment. Often the snarl of a piece is caused by nothing Poverty? No. Siekness? No. Isolation? No. Lack but a certain vagueness of mental following, and a ment. Often the snarl of a piece is caused by nothing certain awkwardness and imperfection of the me-needs to study that quick, elastic, lateral bend of the chanical response of the fingers because just this juncture of two or three notes was never practiced often enough to become accurate and automatic. It is not an exaggeration to say that the average pupil muscle. This condition of the fingers, and this mo has scores of spots in his piece which he never at any tion of the wrist were practically invented by Chopin,



THE QUARTET. FROM A 17TH CENTURY PAINTING.

trained mind, and is fraught with considerable pain ments, or hours, you m and tedium. The piano student should take a lesson ing the piano perfectly. from the microscopist. It often requires half an hour for him to get his tiny object in just the spot for

It may add some clearness to these remarks if I say that probably in any difficult piece of music, the by men. The reader will note that the names for the student will find things to do which vary from one voices differ from those used in the present day. to one hundred degrees of difficulty. As an illustration chosen at random from thousands which might be taken, let me speak of the "Berceuse," of Chopin. There is at one place a series of exact minor thirds, ascending directly without any break the ladder Again, this same ten hours of work will not be as of the twelve semitones in each octave, through two octaves, namely, twenty-four notes. Now, this is, of that period have only a very moderate compass of course, difficult; more difficult to most, prohably, upward and, on the other hand, a greater one downthan the performance of a major or minor diatonie scale in thirds, which we always recognize as among the severe things in technic. But it is probable that in this scale of ascending minor thirds the placing of higher one was first placed to which was given the the figures 1, 5, on A, C, then 2, 5, on B-flat, D-flat, name of Discantus (English, discant). Afterward then 1, 4, on B-natural, D-natural, then 1, 5, on C, E-flat, will be the crux in rapid delivery of this scale. If that be so, just set to work at it and do it: not basis), and, if the tenor descended, as a middle filling wehemently, for mere fury and urgency count for up voice. Finally, this third voice separated into Adjust your practice, then, in masses of just the nothing in art. Do it carefully, slowly, again and two; the has became definitely the support of the amount which you find you can endure with comfort again, sometimes only part of the notes; sometimes harmony, while the contractenor or alto (Altus), was and an agreeable glow of not excessive weariness at all, sometimes the entire two octaves, sometimes half interpolated between tenor and discant.

the end. Apply yourself with patience, but, remem- an octave, at some ten or a doze; quit. Do not tussle, nag, growl, or fume; just do it quietly, intently, accurately, as long as you can hold your thoughts steady. This will be anywhere from one minute to five, prohably. Now rest by turning to some other passage utterly different, preferably in

This run in the "Berceuse" I should estimate as at all times. Avoid two opposite pitfalls; first, do being at least twenty-five times harder to do than the

Again, just after this ascending run, there is a passage of twenty-three hroken chords in very wide extension, which are tricky and difficult in the extreme. Perhaps no one but a consummate virtuoso crystal sounds. I should estimate that this passage opening phrase, and the numerous phrases of a like character throughout the composition. Here one wrist, in a condition of such utter softness and freedom that there is no sense of bones or joints, but rather a feeling as if the arm were only a pliant for they first became indispensable and omnipresent in The reason is not far to seek. To bend the thoughts his works, with their peculiar and original structure

Here you have two illustration which I think will make the doctrine of well distributed time clear and convincing. This truth is so patent that it is easily overlooked, just as the vapor of steam had been observed by man for tens of thousands of years; hut it was harnessed and made to work for him less than two hundred years ago.

I am inclined to think that anything is possible to the student who can labor and wait, if his labor is intelligent, and his waiting is serene. If you wish to surmount any barrier of difficulty, and it is not mechanically beyond your hand, just go at it step hy step. The great difficulty is that the mental patience gives out, or the work becomes eloudy and worthless because the stu dent cannot endure the pain of real practice. There is an enormous amount of so-called practice at the piano, and it is exhausting work and conscientious work; hut its results are often unsatisfactory for the mere lack of this wisdom in the application of the time and the energy. Let your mind be in the judgment-seat at all times. Know at every instant just what you want to do and do it. Make all the motions carefully with the mind in attendance. Do this again and again, with periods of rest

ments, or hours, you may enjoy the delight of play-

MEDIEVAL MUSICAL ENTERTAINMENT. The picture on this page represents a favorite form of amusement in the 17th century, quartet singing

Riemann gives the following description: time of complicated mensural music which could not be performed by boys because it took years to learn the rules-the high parts, Alto (altus) and Discant (that is, soprano) were sung by men with falsetto voices; for this reason the discant and alto parts ward. Viewed historically, the alto part was the one last introduced by composers! for over the normal

men's part, which took the Cantus Firmus (tenor), a

a third lower voice was placed under the tenor, which seems to me a very decided fault in the way, in which at once served as a foundation (harmonic suppo these instruments are used by some teachers. I believe that it will be conceded that an exact

only apt to tramp on somebody's toes; he actually does it every time he makes a move. For so valiantly advantageous to use it about one-third of a given has gone through the same mill we jump at are all the in- and out-posts of music methods practice time; but unless this is done, the pupil in guarded, so strenuously do the champions of musical pedagogy work that every conceivable avenue of musical character, their tonal significance, will trick and method is held; every pore has its pro tector, in other words. Therefore with a due himility. they never possessed. Only a few persons are so and consciousness of bricks ready to fall, of rocks naturally dull that they will not, in their minds, ready to fly, touched off by invisible springs worked get a melody of some sort when they see certain out of the problems contained therein, notes placed horizontally. Pupils cannot play exercises on a toneless instrument without a distinct (a) The Exercise .- The problems to he met by all tonal injury worked on their interior system. In case the ear training accompanies the course in greater amount than I have known to be usually given, then has its bad effect upon musical appreciation; which, workers in the fine arts are always, at the least, twofold: the expression of the beautiful and the memy criticism does not hold good. Of course, like any chanical basis necessary to accuracy and fluency of other system, it depends upon how it is taught. such expression. Any tendency to emphasize one at The originators of this system have weeded out many, the expense of the other is negative in result. The many useless exercises, have reduced to a comparasentimentalists in music have produced players who tively exact hasis the teaching of piano; hut I would were all gush and little technic; the materialists have point out the tendency to complete dulness, absolute given birth to "inferior planolas." Briefly stated, atrophy, of that most valuable sense, tone perception, I believe that exercises as usually chosen do little which I have noticed among many who have been good and great harm to the student, especially those taught to practice on this instrument without ear

training sufficient to guard the inner ear.

And under this same head comes the matter of appreciation of quality of tone as well as pitch. Theorize as you will, it is impossible to make any experienced thinker believe that the rules for the production of tone are at present comprehensively exact enough to be considered "causes" which will produce effects fully expected and complete. element of personal experience of tone quality is any great length of time be separated from the piano tone and then, going to it, produce an effect exactly as was calculated mentally. I am talking about average pupils. Even those far above the average seldom do it. Many pupils have come under my notice and in most cases the tone quality was miscalculated on going to the piano. Again comes an interior misadjustment; something was wrong with the length of time before going to the piano, or false adjust-

principle itself is undouhtedly better than most

technical principles. We may or may not be far

from an ideal method but when we get it there still

is involved the ideal use of that ideal method. In the criticism above is again noted the suggestion that the basis of all technical work carried on by any system lies in a course of Ear Training. I have noticed that those pupils who had either a article in a magazine when some of those articles course of that kind or who had had in some part of have only the most remote connection with our past life many opportunities for hearing many good players and indeed music of every possible kind, provided it was good music or at least well executed, made technical bridges before one comes to them-all this fewer miscalculations in their tone quality than the rest. Without careful and simultaneously directed auricular work there is apt to he the double process-always uneconomical-that of preparing the pupil for the piano and then after getting to the piano adjusting the finger touch to get more sympathetic pressure.

Exercises Made from the Pieces Studied. The very first article I ever wrote for a musical

journal, or, to be more truthful, the first article ever accepted, was called "Pieces as Etudes." That is, the selection of certain difficult passages within a piece and by enlargement, repetition, augmentation, diminution and a dozen other ways encompassing the difficulties in a direct and absolutely economical man- of real appreciators of good music by our disjointed, ner: this has always seemed to me to he the most saving-in time and energy-and vital way of getting at most technical problems. Of all the curious and period the mental from the emotional; indeed, a unpsychologic procedures in this life, none is more any except those so steeped in them that they no steat work is performed thereby for those who have curious and wasteful of energy than the tendency longer hear or see that nine-tenths of our not hever learned to control singly various sections, as of music teachers to make their pupils repeat z an specially talented pupils will actually turn into if were, of himself. But I would point out what exercise which has no direct bearing upon a com- tion has been dulled and they are not to blame. position. I know all the arguments, and I know that No, these things are not new exactly; but that one may point to dozens of pianists who have "ar- makes it still more necessa' for us to take thought interior sense of tone—tone perception—an exact rived" whose training was illogical in the extreme and study conditions more cosely. My remarks are inner hearing as soon as the eve sees the note-symbol and who did "come to their own" in spite of, rather based on conditions as I have noted them in a conabsolutely indispensable to the fully-equipped than because of, the course involved. No learning of siderable experience with pupils of many different teacher or player. If the most rigid imaginable alphabets or rules ever made a linguist, else those masters, masters with many differing points of view.

of us who may be able to recite the alphabets and rules of a half-dozen or more languages glibly could speak in unknown tongues with ease and comfort to natives. So no one who fluently rattles off scales and arpeggios in bewildering mental, auricular and mechanical combinations can manage to arrive at To is indeed a personally dangerous thing, this course of ear training, a course more constant and a satisfactory management of tonal material. Thou-In is indeed a personny angle of piano. One is not severe than usually practiced in schools, necompanies sands of grievously disappointed pianists will testing about the teaching of piano. One is not severe than usually practiced in schools, necompanies sands of grievously disappointed pianists will testing the use of this tone silent instrument, it certainly is tify to this; and yet just because some great pianist. conclusion that it was that which did it. We forlooking at notes without previously learning their get to look at the lot of fleshless bones by the wayside which testify that a thousand have fallen where imagine pitch and color to them which on this earth one pulled through. To be brief, the problem is to select the most direct road to a previously decided upon given scheme of compositions and make exercises

What is the Effect of the Average Exercises on the Mentality of the Pupil?

undoubtedly, is the essential thing to be preserved I take it that technical work is faulty unless when at it and when through with it the student is exhilarated instead of exhausted; awake instead of asleep; alive instead of in a stupor. Nine-tenths of lack of success nmong those who work hard and then must "go back to the farm" is due to stupidity indused by too much monotony in practice, too long disassociation of exercises and pieces; too little governing mentality and too much ungoverned muscularity. The violinist who reads the pa er while he practices his exercises five hundred times is paving the way towards deterioration of tone quality and accuracy of intonation as well as mechanical and altogether unsympathetic "performances." The pianist upon whom a halt was called by von Biilow, among others, for their senseless, long, unrelated technical work-well, immortality never follows on the heels of the abusers of necessary before these rules work. No pupil can for the intellect and emotions. Hard work and long work have in themselves never hurt anyone, but monotonous and altogether irrelevant technical problems paralyze the whole soul.

Fortunately, in certain quarters there are seen glimmers of right management of technical matters for the average pupil; our teachers are getting to study cause and effect, are seeing things for themselves more as they are and not as some old-fashioned teacher would like them to be. The ancient and genments of weight. However that may be, the general erally mouldy ideas are being ahandoned as psychology is bringing people to a consciousness of the life that is about them with its needs based on ex perience and not on imagined conditions. A vital grasp on the essential part of a piece is being recognized as the only way to an elastic vitality and an cconomical thoroughness. It is indeed a false thoroughness which feels the necessity for reading every and present sympathies. So with piano technics; the overdose of unrelated exercises, the crossing of is waste. Why the inner problems of a fine, robust alive, scintillating composition should be ahandoned for the a priori reasonings of erstwhile piano peda gogues-ves, this is the mystery of all the many mys teries in this musical world of ours. Ahandoning healthy ideas for deadwood can never be satisfactorily explained to those who have studied the human heing hy direct observation rather than from a text

The End of Music Study is for Appreciation

Every teacher knows that only a small percentage of pupils "take to the profession." The rest turn into workers for or against good music according as they are taught. We do more to stop the production unrelated methods than we could do by any possible special attempt we might make with that in view. Our methods are filled with things so abhorrent to



in the construction of bridges and cathedrals.

stirred into life in our country. During our Colonial

life there was no "call" for a distinctive note; we

were English. During the Revolution we were rebel-

lious Englishmen-nothing more. We wrote patriotic

poems but we sang them to English tunes. When

the war of 1812 came upon us, we boasted and cele-

"Adams and Liberty" to the tune of "To Anacreon in

Heaven"; "Ilull's Victory" to the tune of "We be

Three Poor Mariners," or "Heart of Oak": "The

Landlady of France"; "The Sovereignty of the Ocean"

to "Derry, Down Derry," and so on for quantity.

Our sentimental ballads were English, Englishmen

song awakened. When the names of Root and Work

are forgotten, their songs will be folk-songs. They

It would be interesting to speculate upon the in-

fluences which foreign (meaning by this non-British)

makes me ponder, however, upon the possibilities which lie in the fact that forty years ago we were

of the War of the Rebellion we have adopted idioms

for our popular music which, willingly or unwillingly,

come out of that predilection in the progress of time?

I have said that we are not afraid to be ingenuous.

national school of music which has excited the widest

interest during the last two decades is the Russian.

In spite of its outcries for characteristic expression

it is essentially ingenuous and therefore primarily

melodious. The tremendous spirit of the people is

under that music, and ever and anon it breaks through

the veneer of European culture, or artificiality, which

Moscow and St. Petersburg put upon it. But Russia,

I am convinced, is but finding her voice. We think

we hear it with great distinctness now; we shall not

hear it in all its potential eloquence until Russian

political institutions become thoroughly Russianized;

until the Czar, or whoever shall hereafter be the

ruler of the great empire, shall cease to be the

Vicegerent of Christ; until the untold millions of

Russians still enslaved begin to work out their tre-

now we hear in the polite music of Tchaikovsky,

Rimsky-Korsakow, Glasounow and their fellows is the

voice of the folk-song of Russia attuned to the feel-

we recognize as rncy of the soil. May not somethi

onstitution and Guerrière" to the tune of "The

So Long a time has elapsed since I took up a dis- vented the locomotive and took his pay in the souls the new regime there will also come the new exprescussion of the above question that in recurring to it of those who were last to get an a train-the same now I am compelled, for my own sake as well as for price that mediaval architects paid for infernal help that of the reader, to recall the ground traversed in the December number of THE ETHER. We have all had much to divert us from the matter at issue and only one thing to bring it back to mind, and that a folk-songs (which always speak a popular idiom) was thing of peculiar pathos. I refer to the mental collapse of Mr. Edward A. MncDowell, some of whose work was in my thoughts when I blocked out what I intended to say on the subject, and from whom all lovers of American music were justified in expecting something more along the line of accomplishment to which this brief concluding paper is devoted. Mr. MacDowell's work is done, however, and while we take what he has given us with grateful appreciation, there must be coupled with the expression one of profound regret for the greater promises that have now

In my first paper I argued that a distinctive note in a sense implied a distinctive school of composition. to "The Kilruddery Fox Chase"; "The Yankee Tars" I set forth that the term was unstable; that having once been connected exclusively with the names of exemplars or the places of their activity, it had sub- like Incledon and Phillips came over here to sing sequently, under the inspiration of that progress them for us, and Horn and Russell Inter to sing and which left formalistic beauty in music for emotional write them. expression, come to designate the products of composition made distinctive by the employment of folk-of brothers, involving moral and social as well as idloms. While I questioned the possibility of a dis-political questions—then we saw the spirit of folktinctive note in either sense in our music at present, I left the question open for determination when we Americans become a people in a larger and other are American, not because they speak an American sense than the political. If I was understood in this dialect, but because they proclaim an American spirit. as throwing out a hint that in the fulness of time it might be our lot to put forth the coming representative of the musical art which music must become immigration has had to do with this outburst of again after the present segregating processes are song; but time does not allow. The circumstance finished, I shall not quarrel with the patriotic and optimistic guesser. I drew a picture of my ideal which lie in the fact that forty years ago we were composer, and I think him a more likely development able to find a voice, and that largely as a consequence under the inspiring influence of life on this side of the Atlantic than beyond. We are not so fearful of emotional ingenuousness, not so taken up with eagerness to publish our "cerebral" capacity as our French and German cousins,

I ended my study with this question: Must we remain without a type of expression which Americans Nnīvete is a valuable asset in artistic creation. The at least will recognize as distinctive until the return of a universal ideal, meaning by my universal ideal such a one as the world had in Mozart a century and a quarter ago? At that point I must take it up again, but first a few observations on the possibility of a note finding utterance while the process of amalgamation is going on.

There is a parallelism between the myth-making and the folk-song making capacities of peoples the world over. Modern civilization has atrophied the capacity, but it is not dead. Under stress of great national excitement it may be recalled to activity. The Austro-Prussian war brought the needle-gun most painfully to the notice of the simple Bavarian peasantry, and they promptly recreated an old myth to account for it: Bismarck had received from the devil in exchange for his sonl, a gun which would mendous destiny for themselves. The voice which shoot without reloading. So, too, the devil had in-

"New life, new love, to suit the newer day."

I have said that in our popular music we have It does not require that one shall be very old to have lived in a period when the spirit which creates soil" and which, whether we are willing or not, appeal to our tastes. Let him laugh who will I have the world, far from home and thoughts of home I would not be able to keep down a swelling of the heart were the strains of "The Old Folks at Home" suspecting ear. No other popular music would affect brated our naval triumphs particularly, in song, loud and long; but we stuck to the old tunes. We sang me in such a particular manner. For me, then, there is something American about it. It is thirty years ever been. For preaching the doctrine I have been well laughed at by my friends among the critics; but no harm has been done. It was all in good nature, and they had scarcely closed their mouths after the first guffaw with which the suggestion that Indian, But when we were shaken by the Civil War, a war quartet, quintet and symphony composed during his stay in America, that the laughter of the skeptic was as "the crackling of thorns under a pot." ln those works we find the spirit of Negro melody and some of its literal idiom, though there was no copying of popular tunes. Then came Mr. MacDowell with his "Indian" suite (fruit of a conversation held as long ago as 1885 in the Botolph Club in Boston), and his exquisite pianoforte piece "From an Indian Lodge." the East reminded me only of the old story of Diog enes crawling out of his tub and walking, wordless up and down in front of it, while he listened to the arguments of the sophist who was busily proving that there was no such thing as motion. While the skeptical critics talked, Dvorák and MacDowell walked To say the least, they set up fingerposts which will be

IF the art of music is worthy of the dignity of human devotion it is worth considering a little seriously, without depreciating in the least the lighter pleasures to which it may minister. If it is to be a mere toy and trifle, it would be better to have no more to do with it. But what the spirit of man has labored at for so many centuries cannot only be a mere plaything. The marvelous concentration of faculties toward the achievement of such ends as actually exist must of itself be enough to give the product human interest. Moreover, though a maa's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possi bilties of getting into touch with those highest moments in art in which great ideals were realized, ia which noble aspirations and noble sentiments have been successfully embodied, is a chance of enriching human experience in the noblest manner, and through such sympathies and interests the bumanizing ings created by centuries of oppression. But with posal may be infinitely enlarged. - Parry. finences which mankind will herenfter have at its dis-

adopted idioms which we recognize as "racy of the no hesitation in confessing that were I anywhere in or "At a Georgia Campmeeting" to fall into my unsince I began the study of American slave music and I am still as interested in it, and as convinced of its potential capacity for artistic development, as I have but more especially Afro-American, melodies might profitably be used as thematic material for artistic composition, before Dr. Dvorák showed, with his Then my contention with the wise men of looked at more than once while composers are hunting for a distinctive note in American music.

BY PROF. FREDERIC NIECKS.

COMPARED with the age of the keyboard instruments, four-hand playing is very young. Less than a century and a half embraces its whole history. Before 1765 we hear nothing of two performers on one instrument, although the playing of two performers on two, and even of more performers on more harpsichords, was common enough. The earlier J. S. Bach, for instance, wrote concertos for two, three. and four barpsichords, and the still earlier Couperin (le Grand) an Allemande for two (in the second book of his Pièces, the first of the ninth Order). Can it really be that it took so long to make the discovery of a device that seems to us so simple and obvious? Perhaps the small compass, and consequent narrowness of the keyboard, was an obstacle in the way. But then the usual compass of five octaves (now it is seven and more) did not begin to be extended till about the end of the 18th century, when the first stage of the popularity of pianoforte duet playing was already past.

From April, 1764, to July, 1765, Leopold Mozart was in London for the purpose of exhibiting his chil-dren as infant prodigies—Maria Anne being then 14, and Wolfgang, who became the great Mozart, 8 years old From advertisements we learn that the children often played duets on one instrument, and a letter of the father contains the following words: "In London. Wolfgang composed his first piece for four hands. Till then nobody had written a four-hand sonata." Here we have a definite statement, one made by a well-informed and honest man. And this statement s supported by the negative fact that no duets of this kind of an earlier date are known to exist. For the older contemporaries of Mozart that wrote duets wrote them subsequently to 1765; indeed were incited

thereto by his example As Mozart's early works of this kind are lost, the earliest existing duets are those of older contemporaries. Of these were first in the field the English historian Charles Burney (1726-1714), who published two sets of "Duets for two Performers on one Pianoforte (1777 and 1778), and Johann Christian Bach, the London Bach (1736-82), the last-born of Johann Sebastian's sons, who followed close on the heels of Eurney. J. C. Bach was intimate with the Mozarts and fond of the boy. Seated at the clavier, he and little Wolfgang on his knees would improvise sonatas and fugues-one of them beginning, the other falling in, the first resuming, the second continuing, and so on. Of J. C. Bach we have one four-hand sonata in print and seven in manuscript. The brother's example may have induced Johann Christoph Friedrich Bach (1732-95), the Bückeburg Bach, Johann Sebastian's third son, to compose the sonata published a

By the year 1783, four-hand pianoforte duets had come popular, as we can gather from a notice of "Il Maestro e lo Scolare,1 variazioni a quattro mani," in Cramer's "Magazin der Musik" of that year, where we read: "To the fashionable pieces belong nowadays those for two performers on one pianoforte. . Many more or less known and celebrated

masters have composed such."

Among the early composers of four-hand duets were, besides those already named: Johann Jakob Küffner (1713-1786); Joseph Haydn (1732-1809); Christian H. Müller (1734-82); E. W. Wolf (1735-92); J. G. Albreehtsberger (1736-1809); F. W. Rust (1739-96); J. B. Wanhal (1739-1813); L. Kozeluch (1748-1813); Abbé F. X. Sterkel (1750-1817); Muzio Clementi (1752-1832): F. A. Hoffmeister 1812); D. G. Türk (1756-1813); Ignaz Pleyel (1757-(1758-1848); J. L. Dussek (1760-1812); G. F. Pollini (1763-1847); Daniel Steibelt (1765-1823). The music of most of these composers is no longer either played or remembered. And even in the case of excelent masters like Clementi and Dussek, whose twohand music receives still some little attention, the four-hand music has fallen into almost entire neglect. Haydn's contribution "Il Maestro e lo Scolare" (1778), is neither quantitatively nor qualitatively considerable enough to make him notable in this con-

In giving an outline sketch of the history of the

PTANOFORTE FOUR-HAND COMPOSITIONS, four-hand pianoforte literature, one may, therefore, more nor less than bringing together youths and after noting in passing the boy Mozart and the two Bachs—Burney and others being negligible quantities -at once proceed to the mature Mozart, who is really the first great master that occupied bimself seriously and to excellent purpose in this way. We have of him five sonatas, a set of variations, a fugue, an Adagio and Allegro, and a fantasia, compositions written in the years 1780-91. The master that has next to be mentioned is Mozart's pupil. J. N. Hummel (1778-1837), who, if he had written nothing else than the brilliant Grande Sonate in A-flat major, would deserve a place of honor, but there are also another sonata, a notturno, and more. Beethoven has written little for four bands, and nothing of importancea useful and pleasing pupil's sonata, two sets of variations, and three marches. Of Weber (1786-1826) we have twice six pieces of his youth On 3 and 10 and the charming characteristic Huit Pièces, Op. 60, with which romanticism enters the domain of four-band literature. And then we come to the greatest, the most voluminous and most poetic, of the composers of pianoforte duets among the great masters-Franz Schubert. Indeed, we may say that from him dates the efflorescence of this branch of musical literature. Among his works, which are too many to be mentioned in detail there are sonatas, overtures, divertissements, a fantasia, a large number of wonderful marches, etc., etc. Another leading romanticist, Robert Schumann (1810-56), although a less voluminous contributor, has greatly enriched the literature by four books of pieces full of exquisite beauty in color, feeling, and humor-Bilder aus Osten, Op. 66, Zwölf Clavierstücke, Op. 85, Ballescenen, Op. 109, and Kinderball, Op. 130. Henceforth the producers of good four-hand pianoforte music become so numerous that one must confine oneself to the bare mention of a few of them-Moscheles, Reinecke, Raff, Volkmann, Brahms, Rubinstein, A. Jensen, Dvorák, Nicodé, H. Hofmann, and Moszkowski.

In the above slight sketch only original four-hand compositions have been taken into account. It is unnecessary to point out that the larger bulk of the four-hand literature of the 19th century consists of all sorts of instrumental and vocal music.-Monthly Journal of the International Musical Society.

HOW ONE HUSTLER SUCCEEDED!

BY THALEON BLAKE.

TEACHING is no sinecure anywhere, but it has peculiar obstacles to overcome in small places. The cause is not hard to find: Difficulty of interesting pupils in thorough study.

Country pupils study music principally as an accomplishment, and they are satisfied with a low standard of attainment. They have small desire to excel in that which does not bave practical concern with their trade or business. Teachers complain especially of boys, and with reason, for boys in the country take infinitely more pleasure in a collection of birds' eggs than in all the symphonies beloved by musicians.

Wherefore comes the question: Why not attach to music study those attributes which boys discover in outdoor pastimes? It has been done by one teacher whose pupils are mostly from the country; and so successfully that I have thought it worth while to interview the enterprising pedagogue in the interest of the readers of THE ETUDE.

Mr. Wells-so we will call him-decided to become a teacher of music rather than an agriculturist, and prepared himself accordingly by study in St. Louis

Upon graduation he returned to his home and tried 1831); Abbé J. Gelineck (1758-1825); Louis Adam to get a class. It was the time of the year when farmers are the busiest, and his class was discouragingly small. But he went at it with vigor. In the fall, he organized a singing class, hoping eventually to capture piano pupils from the vocalists. The singing class was chiefly remarkable as a meetingplace for lovers; the outcome of which was a little money for him, with much experience, while Dan Cupid reaped all the harvest. He ate some weddingcake that first winter, and so far as causing weddingbells to ring, he was voted a great success.

In the ensuing spring, be hit upon the plan which has given bim the most interested class of boys and girls in his section of Missouri. The plan is simplicity itself, like all successful plans. It is nothing termined.—Journal of Education.

children for the avowed purpose of studying music, but bringing forward, as an inducement to begin, various studies or labors in which they already are interested. A horse is easily led to water when be is thirsty, and will pull a heavy load if he understands the watering-trough is at the end of the pull.

In brief, the way in which he did it was as lows: Being naturally religious, he himself had long been attached to church work. He now proposed to take charge of the Sunday-school singing; was accepted, and gave the congregation some idea of enthu-siastic chorus work. It bappened that about that time revivalists worked thereabouts, and, several churches having combined in the services, he was given the charge of drilling the united schools. He received no pay for this; asking none, in fact, but he made acquaintances and fast friends, all of whom were among the substantial and good people of their several communities.

Next, he gave one day each week, as an experiment, to public school scholars. Still no pay; but now and then, he captured a pupil. Soon he was very busy; but, when early summer came, his pupils began to drop off, one by one; and another summer of enforced idleness stared him in the face as a cold, hard business fact

He put on his thinking-cap, and, remembering the church work's assistance to him, decided to attempt to hold his boy pupils through the summer by uniting field study of natural history with scales and finger exercises. They may not sound well together on paper, but they went mighty well together in his class. The boys may have cared more for bugs and the lore of woodcraft than for music, but they knew that no music no bug-talks: no good lessons, no Indian legends in the shades of the delightful forests. In truth, he had boys come to him to enroll in his class who did it because they wanted to lcarn something of natural history.

It may not seem orthodox, but any way to get the young idea to shoot is better than no growth at all. This young teacher also tried his wiles on his girl pupils, making considerable use of games, picture cards, and rewards-of-merit.

Other country teachers may be languishing under the ban of indifference. Here is food for reflection to be turned into energy for action. After all, it pays to be a hustler even if the pay is in the developmen of character and resourcefulness; but it usually puts money in the pocket, too.

CHILD STUDY.

BY F. E. SPAULDING.

THE very name "Child Study" has become almost a reproach, owing to the results of unwise leadership, and the consequent reaction which followed the first gushing enthusiasm of easy converts. But, in reality, only the bubbling foam bas burst and subsided; the underlying currents of the movement are stronger now than ever.

We are only just beginning to take our bearings, to determine whither we have been borne by this mighty movement, and to readjust our conceptions and our activities in accordance with the new conditions in which we find ourselves Our problems are living problems, demanding living solutions. Each one is presented in the shape of a living child, who, we quickly find, is the focus of endless subordinate problems, whose conditions are changing from day to day. Our primary duty as teachers is to solve each of these child-problems, not with paper of text-books, not on paper of a thesis, but in the broader, richer, nobler, healthier lives which we can enable and in spire these children to live. In the performance of this duty we need text-books, the very best procur able; we need theses, every one that has a fruitful fact, principle, generalization, or suggestion, in any way related to child life.

What does this child need right now? What must we do to supply his need? These are the questions that we are called upon to answer over and over again each day. On our answers we must immediately act. All valid results of child study are of invaluable as sistance to us. They are not to be applied directly and mechanically. They can simply serve to stimulate, guide and check our observations, and to suggest suitable action when the conditions before us are de

See THE ETUDE for December, 1905.

¹ Master and Pupil.

THE SECRET OF SUCCESSFUL WORK.

BY POWARD BURLINGAMP MILL

Some time ago, that admirable magazine, Success, whose erced is optimism, self-reliance and ceaseless energy, printed a short article of three modest paragrants which might readily be overlooked by a careless, unobservant reader bent on fluding an amusing aneedote or an exciting story. Yet this little article contains a vital idea which might be the unpretentious foundation of a great enterprise, the entering wedge of a large fortune, or the guiding principle in a fine artistic career. The student must indeed by unimpressionable and sluggish who is not aroused mination by the following paragraphs. The title is merely: Victory Increases Confidence "Every vice tory over obstacles gives additional power to the victor. A man who is self-reliant, positive and optimistic, and undertakes his work with the assurance of success magnetizes conditions. He draws to himself the literal fulfilment of the promise, 'For unto every one that hath, shall be given, and he shall have

"We often hear It said of a man: 'Everything he undertakes succeeds,' or 'Everything he touches, turns to gold,' By the force of his character and the creative power of his thought, such a man wrings success from the most adverse circumstances. Confidence be gets confidence. A man who carries in his very presence an air of victory radiates assurance and imparts to others confidence that he can do the thing he attempts. As time goes on he is reinforced, not only hy the power of his own thought, but also by that of all who know him. His friends and acquaintauces affirm and re-affirm his ability to succeed and make each successive triumph easier of achievement 10 than the child who begins at 5 without such vocal

For the listless music student who is discouraged in his work, who finds that his efforts are diffuse and unsatisfactory in their results, here is a valuable hint to correct the mistakes of his previous course of study, and to show clearly the path to the attainment of his ambitions. The ideas expressed in this short extract show unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a precious capital of power to do. The piano student who has been practicing dreary, uninteresting exercises with a half-hearted application tion to the problems they present, should realize that In the conquest of each, apparently insignificant in itself, lies the certainty of increased resource to surmount courageously the difficulties of the next. Every slight addition to his capacity in technic or interpretation is the sponsor for victory in the next task. Thus the pathway towards the lofty achievements, which are the aim of every ambitious musician, is composed largely of these outwardly uneventful strug-

It is not the number of hours that are spent in practicing; it is not the prestige of some especial method that will count in the end; the strength of character and the quality of pluck and persistence that are brought to bear upon each trivial problem and each duty of working hours will propel the student as if by an invisible power upon the route of music is necessary, and the plane is the best medi his professional ideals. No detail of work is too for giving this; the singing class is not sufficient, mean, too unimportant to enlist the student's whole determination and energy. No opportunity is too humble to be the medium of improvement if properly applied. It is precisely along these lines that every student should find encouragement and impulse to work with renewed vigor and concentration, and through his larger perception of the benefit accruing from this positive and optimistic attitude toward musical work, be should be able to transform the character of its results to a remarkable extent.

The old proverb of "attending to the cents and letting the dollars take care of themselves" is eminently sound, so much so that it would be well to correct it for the benefit of the music-student so as to read minutes and hours in place of "cents" and "dollars." This principle, which has been the hasis of so many successful careers among business men, lawyers and statesmen is, after all, only a re-statement of the essence of the paragraphs quoted above. The results to be expected from putting it into practice are certain if the student will only subject his

work and then set about promptly to stop the waste of energy. None of us are responsible for the amount or quality of talent with which we are gifted, but we should be held to account for the manner in which we develop it. If the student has been unfortunate in his choice of teachers, if he has chosen a method unauitable to him or if he has been limited in the amount of money which he could command for his education, there will only remain additional cause and incentive for him to acquire the priceless qualities of self-reliance, courage and energy, and all the more aredit due him for the greditable results which he has secured in the face of all obstacles

THE ETUDE

SOME MISTAKES IN TEACHING.

BY MRS. CURWEN.

The neglect of nursery music was the first mis take. Revive the cradle songs: look on them as baby's first music lessons. Nonsense rhymes with good rhythm, and action added, hymns, folk-songs, good coon songs beln the sense of time and tune Clapping in the rag-time of a plantation song gives a feeling for syncopation.

No teacher, however gifted, can get equal results from children brought up in musical and unmusical

If this informal teaching is generally put off too late, formal teaching is generally begun too early. It is a mistake to begin with instruments. A child's first musical thinking should be done in the singing class. It is no loss of time to postpone the piano to the age of 71/2 or 8. A child who has hegun at 8 with previous good singing-class work is further on at each scale.

It is a mistake to conclude that a child is unmusical because he does not sing at a very early age. Musical ability may remain dormant until instruc-

It is a mistake to consider ear training as an for it is only sight-singing turned the other way out It is a mistake not to correlate the pianoforte work

with the singing class work. The knowledge gained in one department should be applied in the other,

It is now being said in magnzine articles that only a limited number of gifted children should be taught to play the piano, and that in the rest music should cultivated by school lectures and recitals, by explaining form, and by musical biography and history. This is a revolt against the mistake of making the playing of pieces the great object of pianoforte teaching. The value of these lecture recitals to girls educated up to them is great, but to those whose ear has not been trained talk about musical form is meaningless; such pupils listen with the outer ear, but have no apperceptive ideas. By all means have the lectures, but train the pupils up to them.

The real objects of pianoforte teaching are to make intelligent (1) readers, (2) listeners, and (3) to discover the possible performer. To all these ends a clear and practical knowledge of the elements of music is necessary, and the piano is the best medium

By "elements" is meant the component parts, not necessarily the beginnings only. The amateur should know all about rhythm and pitch and their notation, and scale formation with key signatures, and key relationship; and he should know something about form, harmony and transposition. A well-taught pupil, beginning at 8, may at 15 have a clear and practical knowledge of all this.

In music, the concrete is sound. These other things are only symbols. It is a mistake to use an apparatus, imagining that children will "get over the drudgery" by playing games with large notes made her on that plane.—Musical Herald (London).

It is a mistake to try to teach music through notation. We should teach notation through music. Begin with the ear, not the eye.

It is a mistake to divorce theory from practice, Notation is only music's outer shell. Theory, to be thoroughly effective, should he taught at the key-

It is a mistake to teach rhythm through arithmetic.

recognize clearly the sources of error and ineffective notes among their weights and measures, people would realize that the power of doing sums in crotchets and quavers does not necessarily involve a knowledge of music. That it does not is evident from the fact the young people who cannot be puzzled by any conundrums about the values of notes, dots and reste utterly fail to feel the rhythm of a passage when they look at it. The amount of arithmetic needed in teach ing the notation of rhythm is very small; the rela tion of 1 to 2, 2 to 4, and 3 to 6 being enough for fairly advanced work in simple and compound time. It is a mistake to teach the staff in two portions

It leads to many misunderstandings, and makes the use of the C clef difficult later on. On a five-line staff you can write eleven sounds

six of which are in spaces. It is a mistake to teach that "there are only five lines and four spaces." It is a mistake to allow pupils to conclude that "all

the black things are sharps and flats, and all the white things naturals." It gives rise to confusion It is a mistake to allow a pupil to play accidentals

without thinking what they mean. From the time a child knows what key means, every accidental should It is a mistake to tell a child that he has 24 scales

to learn, or to show him a hook of scales. It is in scale teaching that singing-class knowledge comes in, but any child can hear that a scale is just an npown tune which he can sing or play at any pitch By building up his scales on the keyboard, he disovers that change of key is only change of pitch.

It is a mistake to make the signatures memory work. In building up his scales on the piano the pupil discovers the meaning of the key signatures,

It is a mistake to make scale fingering memory work. The pupil should be led to discover for himself that there is only one possible right way of fingering

It is a mistake to postpone the teaching of transposition until pupils are pretty far advanced. When the pupil has transposed that scale-tune from one key to another, there is no reason why he should not transpose the same seven sounds in different order in another tune.

It is a mistake to use many technical evercises on "extra," It is the beginning, middle, and end of all the piano with young children. Strength and control music teaching. It is best done in the singing class, can be given by table exercises; but touch and tone, and the manner of taking and quitting a pianofort key can be hetter taught in connection with the child's pieces. In the phrasing of the simplest little tune the question of touch must come in, and the child then sees the meaning of the exercise.

It is a mistake to be content with mere correctness in a child's playing. Correctness is only the first thing. Many teachers hold that expression will "come" later on, hut if the habit of mechanical playing is formed it probably will not come. Phrasing should be taught from the beginning. No child old enough to learn the piano at all is too young to understand that he has a message to take from the composer and to deliver to the listener.

It is a mistake to postpone form until it can be fully introduced with its paraphernalia of terms. Begin by encouraging the child to notice a plan in each little tune; and imitations of rhythm and

It is a mistake to begin harmony with paper work and exercises in construction. First lessons in harmony should be listening to chords and naming them, and then observing their habits when they occur in pieces. Amateurs rarely go far enough with the subject to make constructive harmony of any use to them, and it would be well, generally speaking, if they confined themselves to such observation lessons and got a wider view.

It is a mistake to tell a pupil anything that you can lead him to discover for himself. The only lasting knowledge is that which the mind gains for itself. It is a mistake to expect pupils to he always getting on. Now and then a pupil seems to stick; to reach saturation point. Recognize her level, and develop

HAYDN's music is like the smile of a child: it has all its grace and charm. Moreover, it is as witty, spirited, and sincere as it is lovely, fresh, and cheerful-nothing clouds the placid stream of its harmonies. Haydn's artist soul was ever young; his serenity was never disturbed by doubt or temptation; tice are certain it to a sudent wan only suspect use a farmace to teach rays an though artithmetic. to the end his spirit reflected a radiant matter of work to a searching analysis. Let him If arithmetic books would include a table of musical song was one of tranquillity and peace. to the end his spirit reflected a radiant heaven, his

How to Prepare and Conduct Class Meetings

By CARL W. GRIMM

CONCERTS are given to entertain people and furnish enjoyment. Recitals aim at this, too, but above all, at self-glorification. In lectures, the purpose is to instruct and to elevate the audience. Lecture-recitals afford both enlightenment and entertainment. Thorough musical instruction is disseminated principally by lessons given by a teacher. To create musical in terest and general appreciation of good music, and to mutually improve themselves, enthusiastic persons in many cities and towns have formed musical cluhs. It is certainly a worthy object and to be encouraged everywhere. Even "Young People's Music Cluhs' have been started, and have done much good: on account of the inexperience of young music students, however, it seems best that they should be guided

The latter will direct matters in a more definite and systematic manner, and the various offices can be entirely dispensed with. The selection of officers too often becomes the bone of contention in societies. Because the machinery of offices is done away with and the teacher made the leading spirit, these as-semblages of pupils are not called cluh meetings, but

They are for the purpose of instructing and enthusing pupils in musical history, hiography and esthetics. All these are important subjects which cannot be properly treated and illustrated in the regular lesson time, devoted principally to the technic of an instrument, yet they belong to the general education of the music student and music lover. The pupils bring friends to listen to musical performances, and in connection with the music played or sung, the teacher has the best opportunity to enlighten his audience by delivering original essays or reading extracts culled from hooks or magazines. You can impart knowledge here by happy musical illustrations, thereby winning the hearts of many, elevating and refining them. While you inspire them. You educate them in musical literature.

The educational value of these meetings cannot be overestimated, because they can be made potent factors in the musical life of any community. Begin the crusade for good music at your studio. Let it radiate outwards from these gatherings into all homes that you can reach. Create a musical atmosphere by contagion, which shall spread beyond in geometric ratio far and wide, doing good wherever it scatters. Kindle a desire for musical information, and it will continue to hurn like a fire, propagating itself. Always have high intentions. Work per sistently with the means you have. It will keep you busy. Your calling will be ennohled and it will prevent you from "drying up." Put soul into your work. To live a life of love and usefulness—to

benefit others-must bring its due reward. Seek to serve good music. Let the music be heard with respect. Mere playing is not sufficient; give short explanations of what the work proposes, the mood of the composition, etc. Do not expect many visible results from a single class meeting. Even in nature, not every seed grows up. But do not forget that continual drops of water will at last hollow a

Avoid giving ice cream and cake at the class meetings. You should give intellectual, not material, food. Never turn your studio (or meeting place) into a restaurant. There are no objections to good musical games, which furnish innocent amusement and, incidentally, valuable instruction.

Because class meetings are for pupils and mostly by pupils, the teacher, in mapping out a season's maxim applicable everywhere.

Of course, you must take into consideration that not all pupils progress alike. In arranging for a pupil decide what ought to be his classical numbers, sonatas in the shade beforehand. or rondos, what parlor pieces and dances ought to be

sufficiently advanced to appreciate it, select historical (old Italian, French, German and English) music, as well as the most advanced modern music, your admiration carry you beyond reasonable hounds. I have a dear friend who claims that many people are better served with Bachmann, Leybach and Offenhach than with the real Bacb. Those that want further Bach-variety might try Brambach, Hirschbach, Grenzebach, Birnbach, Wallbach and Fahrhach! Never neglect music for four hands, original as well as arrangements. All the great symphonies of the old and new masters can thus be reproduced in every home. You can commune with the master spirits of music anywhere and everywhere.

After determining what pieces are the goal, you Thus every pupil becomes an interesting problem. No two will be exactly alike, if you take into consideration natural abilities, hands, head and heart, Steer, don't drift! What is worth doing is worth doing well. Lead, don't drive!

After the work of mapping out each pupil's work is done, you can begin to plan your programs for tribution of pieces among your pupils, especially if a composer's program is decided upon, and ensemble music is to be performed

four weeks; it depends upon the number of pupils,

A very important matter in class meetings is the program to be carried out. Every program should have a definite aim. It may be expedient to organize the pupils into a Junior and Senior Class. Class pupils ought to have reached Czerny's Velocity Studies, or some work of the same difficulty. Yet once a pupil goes to a "high school," it is advisable to enter him in the Senior Class, even if not so skilled as is desirable. Not merely technical ability but also mental development must be regarded in classifying the pupils.

The talks or readings for the Juniors must be simple and direct in language, and the selections from the master works can only consist of easy num- the collection bers or arrangements. The Juniors and Seniors should have separate meetings. Occasionally, members of the Senior Class may be called upon to per form for the Juniors, so that these also may hear difficult numbers. The study of the great masters: Bach, Haydn, Mozart, Beethoven, Mendelssohn, Schuthe programs. By consulting with the different teach mann and Chopin, should always form the centre of occupation in the Senior Class. For the Junior Class their pupils; and the teachers again can arrange to must be considered, also those of Clementi, Kuhlau, and the class meetings will reciprocally influence each Gurlitt and Reinecke. Not all pupils need perform at a class meeting, only those who have something appropriate to contribute to the occasion.

The program of a class meeting can be devoted to the life and works of a certain composer. It might open with an overture. Then read a short story of his life, and an outline of his principal works. This reading may be done by pupils. After that, let the pupils play various numbers by this composer that they have studied.

Another form of program is devoted to a certain music or Mendelssohn's "Midsummer Night's Dream"

Time the numbers on the program, and rarely let them exceed ninety minutes in all, including the reading matter. Let the number that requires close course, naturally depends upon the abilities of his attention be near the heginning of the program, bepupils. "Plan your work and work your plan" is a fore the listeners have had a chance to become tired. Some composition must be the pillar around which the program is built. Of course, the most hrilliant numbers must close the program, so that none is put

play in variation and bravura style. If the pupil is

class meetings. Take notice of those new works that win the respect of the musical world. In large music centres you have opportunities to explain hefore their performance the important works produced by a local orchestre or choral association

Any one of the advanced pupils may give a recital at a class meeting. The object of such a recital is to give the student a chance to test his skill and endurance. The addition of vocal or violin numbers will serve as a rest for the player and produce contrast in the program. A student ought to be able I would use Bach wherever advisable, but never let to play Clementi's Gradus ad Parnassum before he

attempts a recital.

After the serious part of a program, it is often advisable to follow with lighter musical miscellany. And thereby the teacher finds suitable occasion to insert any number and to give any industrious pupil a chance to appear before the class, even if his piece should not belong to the main part of the program. Besides, the more pupils you put on the program, the more persons are interested in the same, and so many more will come to listen, because each player is supposed to hring guests.

Sometimes there are so many miscellaneous pieces can better arrange the stepping stones to reach them. ready to be played that they will take up the greater part of a program: make it a point to have some special feature on every program. Let that be an ensemble number, perhaps a trio for piano, violin and 'cello. The teacher himself ought to assist whenever necessary. If he can procure obliging players on the violin, 'cello or flute, or singers, he should induce them to participate in the programs. Posclass meetings. These again will influence the dissibly a vocal or violin teacher would accommodate a piano teaching confrère with well-trained pupils to assist in the program. Use music for three players at one piano; music for four players at one piano Class meetings should be held every two, three or may be used. On two pianos, two, three, four or six players can be employed. The literature for and how soon they can prepare the program arranged. three or four pianos is not extensive. A piano and cahinet organ will produce fine effects together. The vocal parts of a cantata, oratorio or opera can be given on the cahinet organ, while the piano plays the regular accompaniment.

"Object Lessons" on Variations and "Descriptive Music," etc., are always enjoyed. National music of different countries makes interesting programs. The history of notation and descriptions of instruments will never fail to arouse curiosity.

Many excellent and most useful books may be had on every desirable subject. Ask the publisher of THE ETUDE to send you musical literature lists. Books are necessary tools in the outfit of a music studio. If you see fit, charge a small yearly fee for the use of your books, to repay for their wear and tear and possibly help a little to add more books to

There is an inexhaustible field to work in, for those who are willing. Not only private teachers, but all music schools ought to arrange class meetings. Music schools can have one teacher to suggest the subjects for class meetings for the entire school and work up ers of the institution, he can learn their plans with easier works of Haydn, Mozart and Beethoven help the projected programs. The work of the pupils

What has been said may seem to apply to piano pupils only; hut that is not the case, because the ideas of class meetings suggested here can be put to use by vocal or violin teachers just as well.

The points kept in view in class meetings are both practical and artistic, and certain to develop the appreciation of the good and beautiful in music. The object is to promote musical intelligence and interest in every direction; that pupils learn to perform without fear: to study with more definite aims: to gain famous work, viz.: a symphony, an opera or any knowledge of the great composers and to take delight special music, for example: Beethoven's "Egmont" in their works, thus to reserve insuirarian to assist the control of the great composers and to take delight special music, for example: in their works, thus to receive inspiration to aspire to

higher ideals in music. Class meetings, when rightly managed, will prove an indispensable adjunct to music teaching, and there is no town too large, nor any village too small, in which they may not be conducted profitably to pupils and to teachers.

HE who seizes the grand idea of self-cultivation, and solemnly resolves upon it, will find that idea, that resolution hurning like fire within him, and ever putting him upon his own improvement. He will find Turn attention not only to the past, but also to it removing difficulties, searching out or making allowed for amusement, and what numbers for dis-





FUNERAL PROCESSION OF FRAUENLOB.

MAINZ of all the

is called the most

FRAUENLOB, THE MASTER cities on the Rhine. SINGER. A STORY OF THE RIVER BHINE AND EARLY MUSIC

of its beautiful situation. There is a ness and longing. hridge which leads from Kastel to Mainz, and from that bridge there is most lovely country to be seen, whether one looks up the river or down. But especially looking down the river, one finds vineyards and gardens, old ruins, eloisters, villas, mills, some climhing over the hills, some nestling in the valleys. The fields are gay with flowers and fruits and every growing thing, and the river is gay with little ships and

lively boats which are carrying the fruits and grains

and vegetables away to other countries. Long, long ago, in this rich city, men studied arts and sciences. And one of the schools there was a School of Mastersingers, as they were called. To become a Mastersinger one must be able to sing certain tunes, and to write verses to fit other tunes, and, last of all, to write both words and music which had to pass a severe examination, and must not contain more than six or seven mistakes.

History tells us that there was one of these Mastersingers named Heinrich von Meissen, who was canon of the Mainz Cathedral. And he had set himself to sing in the noblest of music about the noble and lovely women of the Rhine-country. For that reason he is known today as Master Heinrich Frauenlob, for in the language of Mainz the word "Lob" means praise, and "Frauen" means women, and he had praised the women of Mainz.

Now, when Master Heinrich Frauenloh closed his eyes in the sleep of death, and the lips which had sung so wonderfully became silent forever, there was a sad tolling of bells in the great cathedral. Old and young, rich and poor, went to the nouse of mourning to look upon the great singer for the last time. For they all loved him.

And all the city arranged to do him great honor on the day when he should be carried to his grave. In have used, and are using more and more because they long lines, the men of Mainz marched before the hier. are so genuinely beautiful, as themes in great works, Marshals carried staves wound with flowers, and the and try to believe that these melodies are most closely air was full of incense and the sound of prayers. sight met the eyes of the people of Mainz. For by Olga Dolin,

there were no strong men who were bearing him to his last resting-place. Instead, lovely women, dressed all in white, carried on their tender shoulders the sad burden. Covered with wreaths and flowers, and borne gently away, so he vanished from sight, this true-hearted singer, thus honored in death. Over his struck again and again with the utmost pleasure. grave they sang him soft melodies, into his grave they coured drops of costliest Rhine wine, for he who sings songs of gold, like Master Frauenlob, loves too

the golden wine. But not alone the women and citizens of Mainz mourned for the noble singer; he was famous as far hundreds of years, till this very day .- From the German by Florence Leonard.

SEVERAL months ago, we in-A CLUB SONG. vited the friends of the CHIL-DREN'S PAGE to send us verses suitable for use as a Club Song. A number have responded, but we want more. Will not those interested take hold of this matter and help us to secure a fine Cluh Song for the use of the children at their meetings?

Dear Children: In far-

A LETTER FROM away Russia, the poor peas-A RUSSIAN GIRL. ants, of whom there are many hundred thousands, are often so ignorant that only seven people out of every ten can read and write. Poor, hungry and hurdened with heavy taxes, these people voice their sorrows and their longings in song. On the street, in their homes, at work-everywhere they sing, and song is the only outlet for their feelings. Happy or sad, they sing just the same, and their songs are among beautiful because the most beautiful in the world. Russian music tells the story of Russian life, and that life is full of sad-

> Just how these beautiful songs, many of which are more than 500 years old, are preserved, would require a long story, but I must tell you that these little gems spring from the hearts of the simple peasants who know nothing of musical science, and so genuine and beautiful are they that within the past few years learned musicians have recognized of the age. their beauty and have tried to write them down, but it is very hard to collect the little gems because they have passed from person to person and village to village until no one knows their real beginning. They seem to have sprung up, like a beautiful flower, and no one knows whence they came or whither they go. They are so numerous, and the Russian sings so "A Russian would sing on the way to his own execu-

These beautiful songs are all about simple things, for the peasant knows very little outside of what is going on in his native village. There are songs for weddings, songs for funerals, love songs, harvest songs, military songs-a great storehouse of beautiful music unknown to the outside world which thinks turned to Salzburg, and continued her work as a not capable of beautiful thoughts.

and the thoughts are very simple, hut how tender outlived her immediate family. and poetic are some of the melodies, and how close they bring us to Russian life!

There are dances, too, but these are usually in the major keys, while the folk-songs are more often in the minor keys. The major songs are more often in HAVE EYES TO SEE. Nor long ago, in talking with Mrs. Tokey, of the minor keys. The major songs are usually sung in unison and the minor songs in harmony, the latter being most popular.

Think of these little songs which great composers gain good from its lesson: linked with the heart-life of a great people in whom larger freedom.-Edith Lynwood Winn, from a letter

SISTERS OF GREAT composers whose sisters have had much influ-MARIA ANNA MOZART. ence on their careers as

artists, but among the few. Maria Anna Mozart, or Marianne, as she was commonly called, takes the first place. It was her ssons on the clavichord that first aroused her ilustrious brother's interest in music. When she was eight years old she showed such talent for music that her father began to teach her. The little three-year old Wolfgang was immensely interested in all the she did. He climbed to the top of the instrument and listened intently while she was practicing, and after she had finished, reached up his tiny hands to the keyboard and tried to imitate her. His great delight was to find concordant intervals, thirds, which he

THERE are not many

As an executant she was only less remarkable than he, and shared his early triumphs, when in 1762, she and the six-year old boy were taken on the famous journeys to Munich, Vienna and other German cities and in the year following to Paris and London, Though his genius soon overshadowed her efforts. as the Rhine flows, and his memory has lived for there was never the slightest trace of jealousy on her part, and the ordinary differences apt to rise he. tween children were unknown to them. In later years she was known as the finest player of her sex in Europe-the first of a long line of eminent artists. which includes Clara Schumann, Teresa Carreño, and Fanny Bloomfield-Zeisler. When complimented on her playing she always replied: "I am but the pupil of my brother."

She was a young woman of eighteen when her father took his son to Italy for two years and left her at home in Salzburg to care for her mother. They were far from being well off. The father and hrother gained more glory than gold on their expedition, and had it not been for the sister, the family would have known want and suffering. She began to teach at an early age and thus allowed her father to care for the education of his son by travel and study in a way that he could not have done if he had had the entire hurden of the household upon his shoulders. She studied composition and her brother had great confidence in her judgment. During his travels they exchanged the exercises and pieces they had written and more than once he expressed strong admiration for her ability. His letters to her from Italy give a charming picture of the relations that existed be-tween them. They are at times a queer mingling of French, Italian, German and patois, and show the exuberance of his spirit; he teases her about her admirers, tells her of the acquaintances he has made among the musicians of the day-the composers, players, and singers he has met, their peculiarities, etc.; altogether they reflect faithfully the musical life

When in 1778 she parted with her mother, who went to Paris with her son and died there a few months later, Nannerl, as she was familiarly known at home, took charge of the desolate household and proved herself a woman of exceptional energy and force of character. She taught, she took boarders to augment their scanty income, and always reserve constantly, that there is an old proverb which reads: several of the evening hours for practice with her father. She won the reputation of being a teacher of great merit; her pupils were distinguished for the clearness and accuracy of their playing. She did not marry young; she was thirty-three when she became the Baroness von Sonnenherg. Three years later her father died and her brother followed him four years afterward, in 1791. Left a widow in 1801, she re the Russian peasant an ignorant and brutal creature, teacher until in 1820 she lost her sight. This affic tion she bore with noteworthy cheerfulness for nine Many of the songs collected contain only a few notes years, when she died at an advanced age, having long

the New York Chautauqua, she gave me this little story and I feel sure that the readers of the CHILDREN'S PAGE will enjoy it and

Once there was a chemist who, in talking to his class of twenty young men, made this remark: "Young men, I am not afraid to look into anything or taste finger in and placed the finger in his mouth, then handed the bowl around to his class.

They all tasted the mixture and each made a face when the last one had taken his dose, the when the last one had taken his dose, the over it. When the last one had taken his dose, the chemist turned and, with a laugh, said: "None of you were afraid to taste, but none of you looked as you should; if you had used your eyes as you should, you would have noticed that I put one finger in the mixture and put a clean one in my mouth. I hope you have learned a lesson: Ever look,"

Children, your teacher often gives you a mixture to taste. If you would look at her hand with thought rou would gain much more. If when she says: "This water lily sighing: "Let me go, please do let me go." is the way" you would see the way, you would often and the mixture of notes much more pleasant. Some one has said: "There is no fragrance in the violet until the lover of flowers bends down above the blossoms." So it is with the mixture of Bach, Chopin and others. We must look into them with all our eres, bend over them with our hearts, then we catch their fragrance, and only with our eyes ever on these examples will we ever learn their hidden thoughts --Katherine Morgan.

ONCE upon a time, my dear STITE ERENCH DANCERS. ever thought of separating the

one from the other. It was dancing which brought music into the world, and music was valued only as an aid to dancing. People never thought of such a thing as music's having any value or importance by itself alone. It was simply the handmaiden of dancing,

But things have so come about that music is, at the present time, honored far above dancing, as inhaving given us music in the first place, and we must remember, too, that dancing is visible rhythm, Over in France, in a paper printed for children,

the editor asked his little readers that as little musicians they would admire dancing and "look to it for grace and harmony."

He then added this sketch and description of how to make a little "doll-dancer":



For the making of each doll, all you need are three low the lines sketched in The ETUDE. The club meets

In the sketch, A, B, C show how to use the hairwhich is then allowed to harden. Finally, the last figure gives the outline of the doll fastened to the dat cork, in order that it will stand firmly.

The dancer is then dressed in the silk paper, and her head and face are painted with water colors .-Helena Maguire.

Some time ago I made an PEN PICTURES OF experiment with a pupil, playing for her a number of COMPOSITIONS. pieces from my repertoire. She gave me her impressions of some of them, which I have put into shape for the young readers of THE ETUDE.

THE WATER LILY-MACDOWELL.

One day, a paper boat with a venturesome fairy aboard sailed away upon a pond. No one but a mischievous breeze knew the fairy was taking a sail and he carried her out into the middle of the pond and tipped her out and the very moment she touched the water she turned into a beautiful lily. The mermaids, that lived in the hottom of the pond, said: She is so beautiful we can never let her go!" So they brought a soft green rope and tied it to her body. The lily seemed very happy; she swayed to

But, one day, she saw a paper boat sailing near

her; then she remembered the fairies and she longed to return; she pulled at the soft green rope and called: "Do let me go, please do let me go! the mermaids laughed and held the rope more firmly. If you try to pick a water lily, you will always feel the mermaids pulling on the soft green rope.

The last thing Bessie always hears is the poor -Jo. Shipley Wilson.

THE pupils of the intermediate grade of Mrs. Gussie CORRESPONDENCE. Neil's class have organized a club which they have named the St. Cecilia; our motto is "Patience and Perseverance Work Wonders." We meet once a week on Saturdays .- Hope Burdie, Treas, and Sec.

My pupils and I have formed a cluh known as "The Etude Music Club." We meet the first Saturday of the month. At each meeting we have a musical children, Music and Dancing program. Our motto is "In Heaven All is Harmony, were called "twins." No one

-Lillian M. Colfer.

HOW A LITTLE GIRL ORGANIZED A CHILDREN'S MUSICAL CLUB: I have organized a musical club called "The Harmonious Musical Club." We meet every other Thursday and study the great composers: Bach, Beethoven, etc. My mother gave me "First Studies in Music Biography," and we read from it every meeting until we have finished one composer, and then we answer the questions. We have already studied about Bach and Handel. After we finish deed one of the very highest of the arts. We must our study, each plays a piece and then we go home.

not forget, however, that we must thank dancing for My mother subscribed to The Etype for me and I read the "Children's Page" to the other girls,-Gertrude Chappell.

The members of my class met January 10th and organized a music club, with five members, calling themselves "The Chopin Etude Club." The colors are nile green and white; the motto: Br. The pupils are fined for absence and failure to prepare the

assigned them. The lives of the composers are being studied; musical games are played for prizes, which are pictures of musicians. Several members play at each meeting. We have studied Mozart and Handel, the beautiful picture of the latter in THE ETUDE being given as a prize. The subject for the next meeting is: "The Pianoforte." Much interest is shown and we hope to do good work. THE ETUDE is a source of great help and enjoyment to all of ne

I have organized a club for my junior pupils. We have fourteen members, and we fol-

bair-pins, crumbs of bread, some silk paper and a once in two weeks, at the home of one of the members. artist", colors red and blue - Vera Carturight Sea Our colors are green and gold; our motto: "To Work to Win." We have studied the life of Mozart. pins. D shows the hair-pins covered with the bread, We enjoy our meetings very much and find the hints in THE ETUDE a great help .- Ella McCracken.

After reading in THE ETUDE about the various musical cluhs, I write you about our cluh. Ita name is "Heart Music Study Club," the hadge being a gold pin in the shape of a heart, with the letters M. S. C. engraved on it. Our motto is: "Excelsior," and our Club Song, an original composition by one of the members, is sung to the tune of Yankee Doodle. The ages of the members range from 12 to 16. Each month, a musical writer is selected, every member giving some data concerning his life, history and writings, and playing a selection by same author. We buy the Perry pictures and paste them in blank hooks which contain the extracts of the correspond ing authors. At each meeting we have charades. romances, musical games, or a spelling match or musical terms. The officers, president, secretary treasurer and pianist, take turns in the order of succession on the roll; in that way each member performs the duties of each office. The ETUDE has been a great help to us in furnishing descriptions of the lives of the great masters, aand in publishing selections written by them. Living in the country, as all our members do, we have few opportunities to hear good music. At the end of the scason we had a recital, the programs being heart-shaped and tied with the club colors, blue and gold,-Mrs, A. D A. Yeager.

We have organized an ETUDE CLUB to meet on the Saturday before the second Sunday in each month. At present, we have nine members and hope more of the class will join. We are to follow the course of study in THE ETUDE. I think it will be a great help to the music class .- Myrtle Emerson.

We have organized a club, called: "The Haydn Music Club." with fifteen members between the ages of five and twelve. We will follow the work outlined in the CHILDREN'S PAGE. The members are all pupils of Mrs. Anona Lacy Miller. We will give a recital in a month and will work to have better music in our town .- Eliza Hatch, Sec.

Our St. Cecilia Club is in its second year, and a more enthusiastic class of young music students can hardly be found anywhere. We have twenty-three members. When the musical part of our program is finished, we take up singing from a chant. Christmas we begin on chorus work for our spring recital.-Virginia G. Stevenson.

A club, called THE ETUDE CLUB, was organized. The officers are Mayme Kennedy, Pres.; Rose Whitson, Vice-Pres.; Claudia Hume, Treas.; Bessie Powers, Moderator; Edith Kennedy, Grace Cotton, Editors. Colors, blue and white; flower, La France rose; motto, "Always play as if a master were listening to you." We are studying musical history. Selections are made from THE ETUDE .- Ira D. Moore.

The Enna Amateurs, a club composed of pupils of the Enna Conservatory, Des Moines, have pledged themselves against the use of ragtime music. their recitals only classic and standard compositions will be played.

The club buttons you sent are much admired. Our club is called "The White River Fortissimo Club"; motto, "Perfection should be the aim of every true

ANSWERS TO PICTURE PUZZLES IN FEBRUARY.-Man-do-Lynn-Mandolin; Horn.

WHAT MUSICAL INSTRUMENTS ARE CONCEALED IN THESE PICTURES?





A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

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1712 Chestnut St., Philadelphia, Pa. Entered at Philadelphia P. O. as Second-class Matter-

Each month of the musical season represents a milestone marking the great highway of opportunity over which we are journeying. Does the way seem interminable; does the effort to progress seem hard and toilsome; are we weighed down with a sense of dull routine? Never mind! Let's be cheerful. It expenditure of strength of body, of mind, of musele, of nerve, is not an effort that will accomplish something worthy. One of our poets, in a verse that is

This is good for the teacher. Progress is marked by small advances; each day may be one of advance, yet so little that it is only when we sum up. at stated periods, that we discover that we have gone forward. Shall March not carry out the force of its name, and be for every teacher, every pupil, a month of onward movement, steady in pace, keeping step with the progress of the world, and in unison with the rhythm and melody that comes from the forward movement of a race full of vigor and enthusiasm for the work set to their hands?

serts that the best poetry is a universal bond, and is still good." cites the value of the great hymns in joining persons

people; in fact, to the songs of all peoples. A race forces divide the honors more evenly." that sings is better than the same race would be without its singing. It is not possible for every without its singing. It is not possible for every sion, the society of whore who: shows that upon everything by the test; "Will it help me to must amplify the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it help me to music amplified by the stage and in music recognition is much earlier income?" or "will it help me to music amplified by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it pay?" Business may be been supported by the stage and in music recognition is much earlier income?" or "will it help me to music amplitude by the stage and in music recognition is much earlier income?" or "will it help me to music amplitude by the stage and in music recognition is much earlier income?" or "will it help me to music amplitude by the stage and in music recognition is much earlier income?" or "will it help me to music amplitude by the stage and in mu family to have instrumental nuste; yet there are new bones in which song is not possible. The mother, for women than for men, while in all other callings fited, but art, the real art of music, is never touched that the little ones should be taught to sing. How cheerful the sound of sweet, fresh young voices in school, in the home or when enjoying their games and outings.

the schools; more misse in the number flower number of the chartches; more public functions in which music is a special feature, more choral societies, more making in the chartches; more public functions in which music is a special feature, more choral societies, more been one sided."

See I for the companionship of his release. I never but because they want to use what they acquire from music is a special feature, more choral societies, more been one sided."

The companionship of his release they want to use what they acquire from music is a special feature, more choral societies, more than the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the standpoint of true art. Working thus, the public fination of the companionship of his release to the companionship of concerts, more rectals. At use it as a means of ought to fit one to absorb music better than it is the opportunity of the teacher, who is to munity, in the nation. Let us use it as a means of ought to fit one to absorb music better than it is pupils so that the rules he may give will enable munity, in the nation. Let us use it as a means of drawing together the various interests of society. possible when training is all along one line. How them to work out their own problems. Dr. Van Dries of society.

tion of a national music.

A FRENCH artist who came to this country rehis reasons for leaving the art centre of the world to greatest amount of culture and the keenest pleasure. come to an American city. Among other things lie Sabscription, 81.50 per year. Single Copies, 15 Centa.

Said: "I had two or three hundred American pupils educated man who craves broader knowledge should be compared to the control of t in my classes at Paris, but I felt it was an injustice follow his own desires. The former will show us the Liberal premiums and cash deductions are allowed for obtaining to them to be brought to France when their first and perfection of executive art; the latter will undoubted to them to be brought to France when their first and perfection of executive art; the latter will undoubted to them to be brought to France when their first and perfection of executive art; the latter will undoubted to them to be brought to France when their first and perfection of executive art; the latter will undoubted to them to be brought to France when their first and perfection of executive art; the latter will undoubted to them to be brought to France when their first and perfection of executive art; the latter will undoubted to the first and perfection of executive art; the latter will undoubted to the first and perfection of executive art; the latter will undoubted to the first and perfect to to them to be brought to France when their first and perfection or executive and formative work should have been done at home. It edly earlich the world in a more general manner, in these students when the French atmosphere is always at work upon them."

In a measure this applies principally to creative work, and the parallel as to musical work is to be music students should not go abroad, to London, to which the lover of literature delves.

Berlin or other German city, to Vienna, to Milan, In his latest work, "Essays in of judgment has been gained at home.

ADVERTISMO GATES will be sent on application. Forms and should be taken in and assimilated by our stu- illumination and lambent humor; a philosopher who is others of equal promineuce whose education was wholly carried on under American conditions. The "American girl" is celebrated the world over. Educate her in Europe and the individuality that gives her special attractiveness is gone. An American a man or woman who needs culture that life may be singer, wholly educated abroad, is neither American come beautiful and useful. Dr. Van Dyke has two nor foreign. If she elects to follow professional life at home she will need several years of American life before she can again become Americanized,

latter wish to go, but we shall keep them at home as literature—and the author as the holder of a pro-

sity of Illinois, on "Age and Eminence," in which he ject and the material. 3. A patient, joyful, undevelops the idea that the most eminent work done sparing labor for the perfection of form. 4. A human by men is accomplished before the age of forty. He aim to cheer, console, purify, or ennoble the life of refers to Dr. Osler's famous valedictory at Johnsthe people. Hopkins, a portion of which reads as follows: "I have two fixed ideas well-known to my friends, which the most valuable of all the essays is "The Creative

nost to do with the numbering success and nuture ni; the player or singer, away from the teachs with the educator's, we shall be forced to place the no initiative whatever, and the repertoire ends when author and the actor in a class in which these two lessons end.

Increas divide the monors more eventy.

Although women are not mentioned in this discussion, the society of "Who's who?" shows that upon everything by the test: "Will it help no to make an everything by the test: "Will it help no to make an everything by the test: "Will it help no to make an everything by the test: "Will it help no to make an everything by the test: "Will be not only the latter than the property of the marketable ideal has for its end the imaking a living. The pupil who expects to teach values a living.

the home or when enjoying their games and outings.

Let us have singing communities; more music in I feel that a man loses something who absents himuse it in a business way. No, a thousand times, no:

the common feeling of the people. And this kind of are we to decide? Each artist, or would-be artist the common feeling of the people. And this kind of account of the common feeling of the people. And this kind of must settle for himself the question: Shall I give up another page of this issue, lies at the very founda- everything else for the sake of becoming a virtuoso, or shall I find joy in general culture and give to my specialty only a part of my time?

The whole thing sums itself up in this statement: cently to teach in a New York art school was asked We must get out of life just what will give us the The virtuoso cares only for his art. The musically

UPWARDS of five thousand different books are published annually in the United States. Doubtless, one is justified in wondering where they all go, and the pessimist will doubtless say that the greater place of made with composition. This statement is in line these works belongs to fiction, good and bad. That with the stand taken by The Erude that American may be true, yet the residue represents the pile into

In his latest work, "Essays in Application," Dr. to Paris, until a considerable degree of independence Henry Van Dyke says: "The two things best worth reading about in poetry and fiction are the symbols While we have as yet no American school of music, of nature and the passions of the human heart. distinctive and unchallenged, the elements are present want also an essayist who will clarify life by gentle dents before they go abroad. It is true that many will help me to see the reason of things apparently American composers studied abroad; yet there are unreasonable; a historian who will show me how peoples have risen and fallen; and a biographer who will let me touch the hand of the great and the good. This is the magic of literature."

The musician, teacher or artist is, none the less, chapters in the book of essays mentioned above that contain many a useful thought capable of application in the life of the earnest, thoughtful music teacher: may be well not to forget that there are such things

Europe. That country may have our students if the the People." As a guide to the appreciation of good long as we can, at least until they have passed the fessorship in Princeton should be an authority-Dr. Van Dyke gives the following: "Four elements enter into good work in literature: 1. An original impulse, MUSICIANS should read the article in the Popular not necessarily a new idea, but a new sense of the meant to encourage the worker, has the line: "Up. Science Monthly, by Professor Dexter, of the Univervalue of an idea, 2. A first-hand study of the sub-

But to the writer of this note the most interesting, have an important bearing upon this problem. The Ideal of Education," a thought that is at the very first is the comparative usclessness of men above forty basis of the policy of The ETUDE, a thought which years of age. The second is the uselessness of men is the guiding principle for all work that has deabove sixty years of age. The effective, moving, veloped the race. It is one of the utmost important stary years of age. The emerge is supported by the properties age. The some of the world is done between the ages to the teacher of music, whether he have in his class. vitalizing work of the works is some extreme the ages of twenty-five and forty—those fifteen years of plenty, unformed and rapidly developing children, or young of twenty-ne and forty—those finesh years of premy, the areabolic or constructive period, in which there is men and women just going out into the active, strength of the present of the p A wattre in The Independent Review (London) as a balance in the mental bank, and the credit unus life of the world. Dr. Van Dyke writes of three sattl good.

Professor Dexter furnishes ample statistics to prove and the Creative. The Lecturative, the Matterdam. and the Creative. The terms readily explain them. effect the value of the great hymns in joining persons account in the common of many and strongly-diverse creeds in a common in the common of many and strongly-diverse creeds in a common in the comm of many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and strongly-diverse creeds in a common me uncorner, much the many and the many body of believers. "There is truth in the old says conengue. He says, in concrasion. It is nonceasure our minds without the necessity of effort to uring about the songs and the laws; the songs of the that the musician distances all competitions in the them there. The decorative is the guiding idea of ing about the songs and the laws; the songs of the continuous and the important than their laws—race for distinction. This is not hard to understand young ladies' finishing schools, of the teacher when the continuous and t people would be more important than their laws—

if only they learned the songs and lived by them, as

when we recall the infant prodigies who frequently

form on our bill boards or consider that negline has

former or our bill boards or consider that negline has they learn and observe the laws."

Ingure on our blit boards, or consider that hattle has been depended by the state of th music to which the verses are sung, yet we cannot than mas aurrence. If we beneve that mature mass have been been successed and nurture refrain from wishing that he had given due value most to do with the musician's success and nurture will; the player or singer, away from the teacher when

by this plan. It is perhaps going too far to say that A BERLIN virtuoso said to the present writer: "I Propose annual not keep in mind the passioning probability of teaching; they do right in annual to probability of teaching the probability of teaching th deeply regret that I did not go to college or to some get the most thorough and ready mastery possible of deeply regard and read no. go no some of to some get the most incrough and ready mastery positions technical school before I made a deep study of music, everything they study, but not because they want be to be a some force a constitute when the constant him. Let us have singing communities; more music in the homes; more music in the schools; more music in the homes; more music self from the companionship of his fellows. I never But because they want to use what they acquire from drawing together the various interests of society. Possible wash training in all along one line. How them to work out their own problems. Dr. Van Dress In times of national stress, peril or any season which much culture one misses in mere virtuosity, and yet it sums up admirably thus. "The power to see clearly, which is not nossible to become a virtuosity and yet it." In times of national stress, peril or any season wmen arouses national feeling, the inevitable outlet for is not possible to become a virtuoso unless one works, the power to imagine vividly, the power to think in arouses national reging, the meytange output for a time at least, at the technic of his art. How dependently and the power to will nobly."

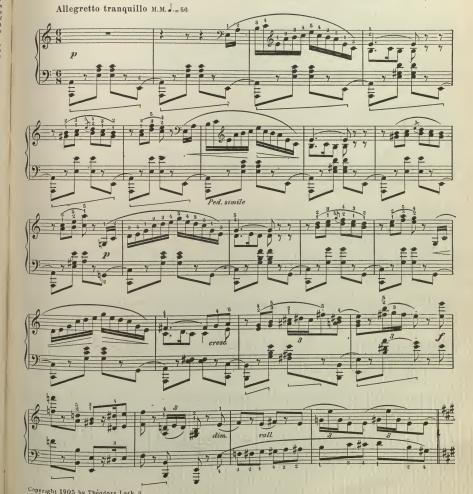
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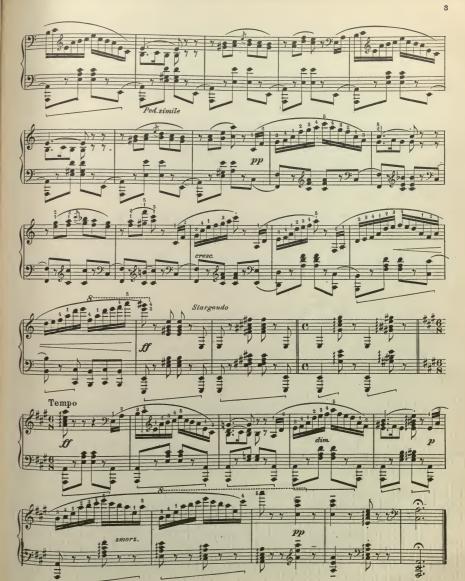
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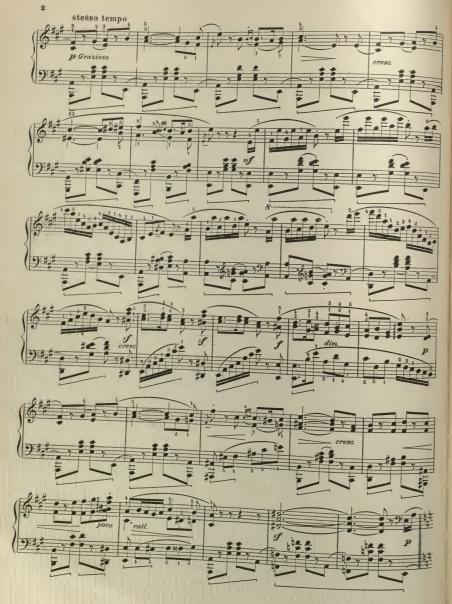
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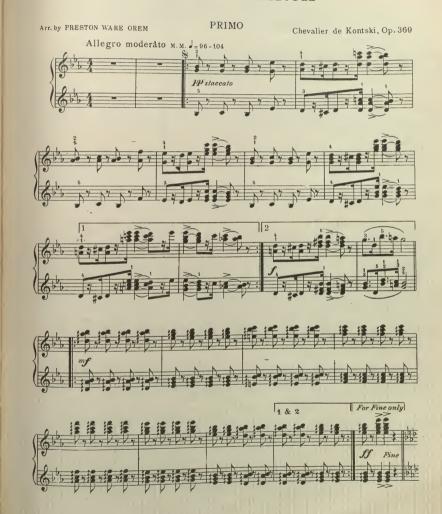
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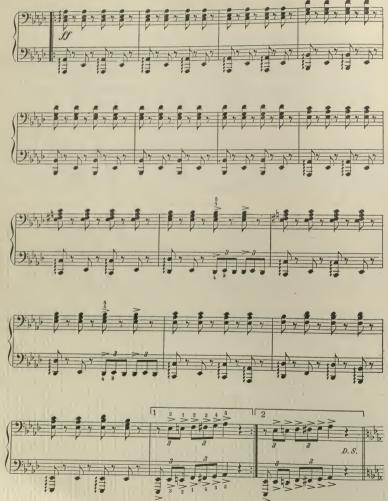
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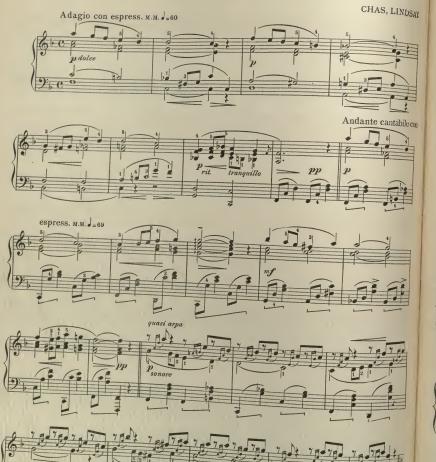


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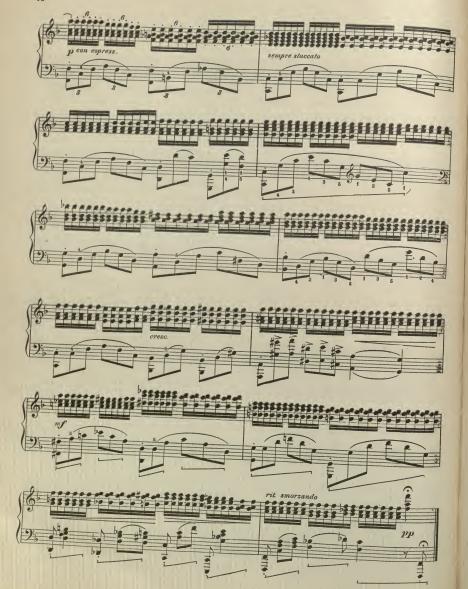
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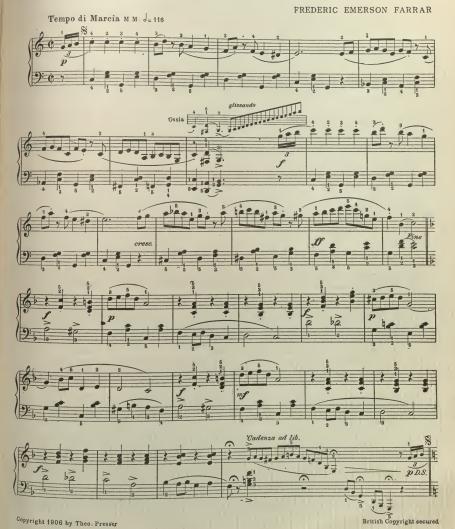
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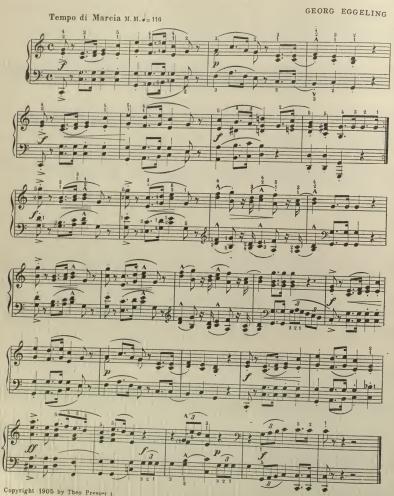
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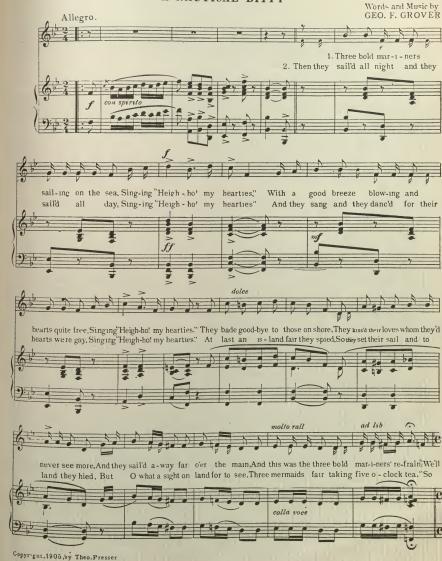
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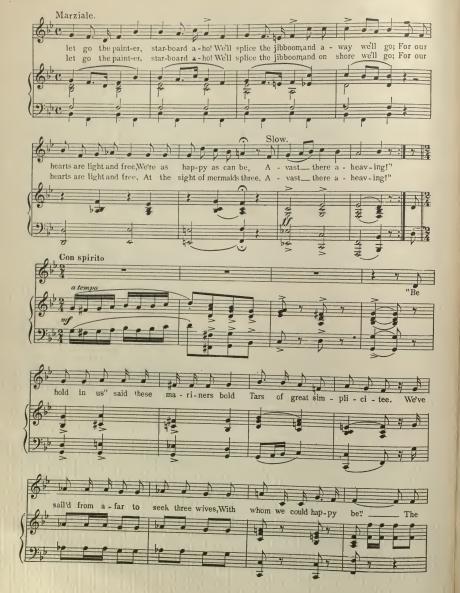


SPLICED

A NAUTICAL DITTY









HERE AND THERE

EDGAR A.P. NEWCOMB ARTHUR MACY Moderato cantabile. Allegro. 1. Sweet Phyl-lis went a-ramb-ling here and 2. Young Strephon went a-ramb-ling here and 3. As youth and maid went rambling here and there, here and there; ___ Her eyes were blue and gold-en was her hair there, here and there: He sigh'd,"It needs but two to make a pair. If there, here and there; __ They met and lov'd at sight, for both were fair. sight."Oh, life is strange. I'm 'sure I need a change; Tis sad for one to ram-ble here and there." I should meet a maid, Not in the least a-fraid, How hap-py we'd go rambling here and nei-ther youth nor maid Was in the least a fraid, And hand in hand they rambled here and And molto cresci sighd, "Oh, life is strange, I'm sure I need a change; Tis sad for one to ram-ble here and there." ppI should meet a maid Not in the least a-fraid How hap-py we'd go rambling here and there? nei-ther youth nor maid Was in the least a-fraid, And hand in hand they rambled here and there, here and there. sotto noce Copyright ,1893, by H.B. Stevens Co.

Conducted by H.W. Greene

A GREAT HALF-HOUR.

A MEMBER of a country choir recently said to the director: "I shall not be here next Sabbath; my sister returns to the city, and I am going to accom-pany her and enjoy a week of music." She went, and when she returned her choir friends were treated to an account of her experiences.

What she heard in the ten days in New York stag gers belief: Morning musicals, afternoon recitals evening concerts, and operas (and incidentally, sermons), not omitting the sacred (?) concerts on Sunday afternoon and in the evening. The wonder was that she survived to recite it!

The musician who lives in the midst of these privileges is in sharp contrast to this music-hungry singer. He is satiate of concerts, of operas, of orchestras and choruses, and he could hardly have been compelled to take what he would call a similar dose

No doubt there are thousands of music lovers who are just as eager to get a fill of the good things which New York affords, as was our soprano, and no doubt they form a strong proportion of the audiences which support the artists in the musical centres. But what of our city musicians? Do they never attend upon musical events? Most assuredly, but in quite a different way. They go for a special purpose, either to hear some artist whom they are interested in, some work they particularly admire, or some music or musicians which promise to be of value to them in their own work. It was such an event that occurred in New York last week, which attracted the present writer to Mendelssohn Hall.

Alexander von Fielitz was to accompany a singer in a group of a dozen of his own songs. Who has not sung or taught his two wonderful cycles: "Fair Jessie" and "Eliland," and what greater inducement could there be than to hear their composer play them? How many times we question, in passing a well-constructed song, as to how the composer would interpret one place or another! Now we were to have the opportunity of comparing our reading with

New York vocalists have not enjoyed so intimate pleasure since Rubinstein accompanied Lizzie Cronin in a group of his own songs, over 30 years ago. Mendelssohn Hall was filled with teachers and singers, some with the scores, but more of them with their note-books, which were in busy evidence during the passing of the von Fielitz numbers. The verdict was that never has New York heard more marvelous accompanying. A composer is not always the happiest interpreter of his own works, but on this occasion there was no opportunity for adverse criticism. The singer, who was greatly overshadowed by the composer, caught the infection of the ideal, and the effect musically was excellent.

The fact that Von Fielitz is a great writer for the voice is conceded by those who have sung his songs, and it is always gratifying to see and to hear one who has done something above the ordinary; in addition to that, there was the opportunity to learn a lesson in voice accompanying. The time was indeed well spent. It would be difficult to say what he did with his fingers and the piano that made the music seem new and different. The emotional listener will tell us that it was his Heaven-sent art. The student artist will sneer at such an explanation and say it was his earth-made art. The truth undoubtedly will compass both. For the technic at his command was paid for with much concentrated effort, and it is not until there is a perfect mastery of the mechanical accessories of music that the art nature can give play to its own.

little theme in the accompaniment was brought forward with just enough prominence to illuminate it,

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of accompanying! How few really great accompanists there are! This is a field that is not crowded. Think of this, you who despair of being Paderewskis and Hofmanns, but who can read and have accurate technic, and plenty of it. I wish all accompanists could have heard von Fielitz at the piano. The art ot accompanying would seem infinitely more worthy of special study and effort.

VOCAL HINDRANCES. BY FRANK J. BENEDICT.

A FINE VOICE.

In former articles I attempted to show how Temperament and Sensitiveness might prove serious hin-drances in vocal study, unless the defects corresponding to these virtues were carefully guarded against.

But what possible drawback can there be to the pession of a fine "natural" voice? it may be asked. Yet the present writer does not hesitate to assert that the possessor of a naturally fine voice faces perhaps the greatest difficulty of all. The reasons for this seeming anomaly I will endeavor to point out, both as a warning to the supposedly fortunate "natural" singers, and as something in the nature of a solace (although a rather mean one) to the apparently less fortunate aspirants.

The ability to execute with considerable fluency comes spontaneously to a "natural" voice. Even more remarkable is the ability of such a voice to produce really beautiful nuances and to color the tone, all being apparently instinctive. Small wonder that the sor of a "voice" looks upon himself as one specially favored by a kind Providence. Without toil-

To the superficial observer, this might seem a

The pupil without a voice, on the other hand, must he has a voice worth cultivating, and then for months much-abused title of "singer." and even years, before he can make the same showing It may seem like sheer perverseness to take the ever, that the truth of this proposition is not pressed upon my notice. Some very sincere persons will even claim, with a certain righteous indignation, that the chances of one "without a voice," as the phrase goes, are not only "nil" but that it is little short of "flying in the face of Providence to put in the human throat what God Almighty never intended to be there." The divine right of kings to rule by virtue of birth is not more jealously guarded (by the kings) than is the monopoly of the art of song by those favored with socolled fine voices.

What is it to "have a voice?" I would not for a moment be understood to claim that all voices are equally musical or that all have the singing talent in anything like equal degree. Still, I am convinced that the difference in natural, that is, uncultivated voices, is far less than appears upon the surface.

The untrained pupil who produces clear, ringing tones is accustomed to receive all the encouragement. while one whose voice is husky, guttural or nasal must endure the patronage of the polite and the scarcely concealed scorn of the less polite. The unskilled in voice training, or even in music, almost invariably look upon themselves as very clever judges in these delicate and difficult matters.

To the expert, the apparently great superiority of The most conspicuous quality was balance. Every the theme in the accompaniment was brought forrect) speaking voice from childhood. In the other, voice. How well worth while it is to study the art limitation, by disease, or by a wrong habit of mind he had decided to quit unless I could do something

in relation to the voice, or by copying the unmusical quality of other voices. This condition having become chronic, beauty of tone is diminished or obliterated and the delicate co-ordination of the different parts of the complicated vocal mechanism seriously disarranged. The pleasant tones of the one do not prove (to the expert) the presence of an unusually good voice nor do the unpleasant tones of the other indicate infallibly its inferiority. On the contrary, it is more than likely that the pleasant voice is a light voice, which will never develop much richness or breadth.

The reason for this is that a light voice may be used in considerable fulness of volume, not only in singing in an ordinary room but also in conversation, without giving an impression of loudness. This fact conduces to a free emission and consequently to good vocal habits and tonal beauty. The possessor of a more powerful organ will be much more likely to hold it back, lest it sound too loud under like circumstances. This holding back is almost certain to produce the most damaging faults. Thus a grand voice, by the very reason of its largeness, becomes physically misshapen and consequently weak, husky etc. This is upon the very simple principle that makes short people stand very erect, instinctively trying to increase the impression of height, while the overgrown youth will nearly always stand in a slouching position with sunken chest and rounded shoulders, unconsciously endeavoring to reduce his dimensions.

Not only this but the mental attitude of the former is apt to be rather too complacent and selfesticfied. To the teacher he is natronizing and a little critical. He considers that he is conferring considerable distinction by becoming a pupil and allow ing himself to be brought out under his auspices. Fortunate for the teacher if he does not expect tree tuition, in view of the glorious advertisement which will inevitably result. The producer of unmusical nes, on the other hand, approaches the matter with doubtful and apologetic mien. Of course, he is aware that he has no voice and never expects to make a singer, but if by great perseverance and application he shall ever be able to sing a little for his own satis faction, he will be amply repaid. He is perfectly willing to wait and to work for years, if need be.

What shall the conscientious teacher say to these ing or spinning he can do more than the hard-working piano or violin student of some years' standing. voice is good and will, of course, grow better, but condition extremely favorable to the development of a let him warn the pupil that there are great difficulties in the way. That while physical conditions are favor able, there are still years of development and refine struggle for some time before it is even certain that ment necessary before he will have any claim to the

How will the pampered aristocrat, the favorite of that his rival made at the start and without effort. nature, view such a program? How will he stand the test of the crucial experiences through which every ground that his chances of becoming a fine singer are voice student must pass? How will he receive the superior to the other. Hardly a week goes by, how- abundant criticisms of the teacher, he who was wont to fill his ears with the flattery of his sincere but ignorant friends? Will he have the patience to wait patiently while the voice slowly unfolds, meantime seeing very little improvement, and no sense at all in the strictness of the teacher in (to him) unimportant matters? For it must be remembered that the voice production, being so good, will naturally not improve as rapidly as in the case of one whose faults are very had. Blind confidence in a teacher is an absolute

This is an axiom in voice culture. Will this punil have such confidence? Will he not rather be constantly holding the teacher to account for the rate of his "progress"? When the teacher succeeds in uprooting some fault or in correcting some extravaga of voice or manner will be not be inclined to think that his precious voice is being "ruined" and rush forthwith to some other teacher? When the really conscientious teacher proposes a "grind" of some years' duration, will he not be highly insulted? Will he not be inclined to decide that his teacher is perhaps good but unnecessarily slow, changing in favor of one who gets quick results and who will exploit him as his "pupil" in two or three months? Then after a year or two will he not discover that he is not singing as well as a year or two before, change the one voice over the other is due simply to the again and again until all is lost? I have known plenty of such cases.

For instance, a middle-aged tenor who had been singing in New York churches for about twelve years, and yet the whole kept in its just proportion to the

filled his head with a mass of conflicting "methods," all of which did him no good whatever. Inquiring further, I found that he had originally sung and studied in a certain Western city, where I happeaed to know that there was an exceedingly fine teacher of wide reputation. I naturally asked why he did not study with Mr. X and his reply was that whenever he had asked any of Mr. X's pupils how long they had been studying, the reply was often: "Three years or three years and a half."

Being in too much of a hurry to spend three years in learning how to use his voice properly, he had chosen the more rapid method of some other teacher. with the result that after studying and singing for fifteen years, his voice going from bad to worse, he was forced to give up, although in the prime of life and strength. Having gone thus far it is not a ques- with his countrymen in some one of the Italian restion of "how long?" but rather "will it ever b sible to bring back the nutural conditions with which the singer began?" Parenthetically, it may be said that the answer is usually "Yes," owing to the marvelous kindness of Dame Nuture

The pupil who realizes that his voice is "bad," will not expect to be pampered. He takes it as a matter of course that the voice will develop slowly. if at all. Of course, there are additional difficulties in the way. The poor, maltreated voice must be brought back to a normal condition. Even then he may not be able to sing as well as his rival of the so-called "natural" voice did at the start. It will not seem "natural" to him until he has had it a good while, and naturalness is, of course, a most ndispeasable and charming vocal characteristic. On the other hand, he has gained many valuable experiences. He has found out what wonders can be done with the voice and has become accustomed to the routine of the work and learned to love it. Eventually the love of study for its own sweet sake comes to him, and not until this passion for study possesses him does he stand the smallest possible chance of becoming a fine artist; study and thought, patient over being in a hurry! He realizes the truth of the mar!" from Giaconda. His rendering of "Questa, O it is wisely so ordered.

For if there were nothing more to learn, he would cease to grow, and his art would lose its freshness of this number he sustains a high B at great length, and spontaneity. For the true artist the joy of the work and the artistic result are all satisfying. It is here that the "natural" singer loses his hold. He has had so little to do at the start that he rarely forms the habit of study and is very ant to remain an amateur, a "spoiled child" to the end. If he pelled, as were the other artists, to sing without a would avoid such a fate, he must face the conditions chorus. squarely and by positive determination and will

ABOUT GRAND OPERA AND ITS STAPS BY RALFE LEECH STERNER.

It is the ambition of nearly every student of singing some day to sing in opera, whether he or she has and her perfect trill. As a lyric artist, it can be the varied requirements of the opera singer or not. Reasons for this are that opera singers are so well paid, often receiving more than a thousand dollars a night, and opera music is the highest type of the

To say that the path one must traverse before attaining this goal is a thorny one, is indeed expressing it mildly. Were it enough simply to possess the voice so far as good tone production and a good compass is concerned, it would be an easy matter to turn out opera stars; but it is necessary to have other quali-

A knowledge of at least one of the three languages, Italian, German or French, is requisite, also skill in the histrionic art, which embodies many minor details. It takes from four to seven years to acquire the necessary tone production. Madame Melba worked a year and a half with Madame Marchesi, in Paris, to perfect one tone—F-sharp. Most pupils expect to complete their entire vocal studies in this time. Madame Marie Rappold, the Brooklyn girl-Mr. Conried's latest recruit among the prima donnas, who sings Sulamith in the "Queen of Sheba"-broke into grand opera in about the shortest time it is possible to do it-after studying seven years. But grand opera singers, such as Messrs. Caruso, Scotti or Plancon, or Mesdames Sembrich, Nordica and Eames, of whose characteristics and personal mannerisms

THE ETUDE art of singiag, and teachers as well, to attend the other emotions which she so perfectly portrays. opera at every opportunity.

opera been presented on a more elegant scale than Rich, powerful and resonant, her voice reminds one we find it today at the Metropolitan Opera House, in of the tones of a bell. As Laura, wife of Alvise, and New York City. Beautifully staged, with every rival of Giaconda, she sings in a manner which calls requisite for correct presentation, we can hear all the great operas. In detail, costume, and, not least of all, in the calibre of the artists themselves, we can it is a most difficult opera to interpret, but it gives indeed enjoy presentations to which even Verdi or the artists plenty of opportunity to show their Wagner might be proud to listen.

Signor Caruso is today prohably the most talked-of artist in the world. In his everyday life he is quite melody, and melody is, after all, what the musiclike any of us. He is neither haughty nor proud, as loving public craves. This, I think, has been amply one night be led to believe by his manner on the Almost any day one can find him mingling taurants. He is considered good company. He is asked: Are we tiring of German opera? a great lover of comfort, as is evidenced in his home life, and is fond of the customs and ways of his own country. When he came over this year he brought with him, among other things, a chef. When he was told at the hotel where he had engaged rooms that private cooking was not allowed, he promptly vacated,

He likes the Italian dishes best. For light Italian operas which require a lyric tenor with "lovely" tones, such as "Rigoletto" and "Giaconda," Caruso is probably without a peer. His beautiful upper notes generally "bring down the house," or to be more correct, "bring the house to its feet." The heavier operas he is sensible enough to leave to others. Many think he is "stagey" and too full of mannerisms, for he rarcly sings without using an abundance of gestures, whether the character he is representing demands this or not. Both Caruso and Sembrich sing at all times to the audieace. In the mldst of an important love scenc, they appear at the front of the stage and face the audience.

It would be hard to say which is Caruso's hest rôle, or which aria he sings the best. Nothing he sings shows him to better advantage, either vocally toil day after day, year after year until he gets all from a musician's standpoint, than his "Cielo! e adage: "Ars longa, vita brevis est" and he sees that Quella" from "Rigoletto" is also fine and "La Donna Mobile," from the same opera, probably wins him more applause than anything he sings-at the climax as he walks back into the wings. His recent debut in "Faust" could hardly be called a failure, yet it was not a great success, due principally to the fact that the language, French, was new to him, singing in that tongue for the first time, and because he was com-

power get into the way of systematic study and a gay colors, as revealed by his costumes, but artists are not different from other people in that they have that his voice is beautiful and that a masterful musicianship is displayed in all he sings.

The Italian opera gives to Madame Sembrich splenopportunities to show her beautiful coloratura safely said that she is almost perfection. There is no artist today with more perfect tone production. Nothing could be more gratifying than a duet sung by Sembrich and Caruso. The upper notes in both voices are so mellow that the blending is exquisite. It would be hard to say what Madame Sembrich sings best, but her "Ah non giunge," in the last act of "La Sonnambula," and the "Caro nome che il mio from the second act of "Rigoletto," give her splendid opportunities.

For the heavy Wagnerian rôles, Madame Nordica has no equal. Her low register is especially brilliant, many of the tones having great power and an abundance of resonance which even the heavy brass instrumeats of the orehestra do not overpower. In the Nibelung dramas, especially "Die Walküre," "Siegfried" and "Götterdämmerung," she is magnificent. Her superb dramatic temperament shows forth with unbounded brilliancy. It would be hard to find a prima donna better suited dramatically, or more gifted from a vocal standpoint, to present the traditions of the Wagnerian opera or who could withstand Wagner's stupendous orchestration better than she

Of the Italian operas she is best in her favorite. "La Giaconda," which was the season's premier in New York City. Here she finds a role which dramatically, vocally and in all other ways suits her, As the unfortunate ballad singer, she finds oppor-I will speak later, devoted a much longer period to tunity to mingle sorrow with happiness, pathos with robin.

revolutionary for him. During these years he had preparation. It would be well for all students of the vivacity, tenderness with heartlessness, and many

Madame Louise Homer is also fine in this opera I daresay that nowhere in the world has grand She is an artist and possesses a fine contralto voice. enthusiastic applause every time she essays this most difficult role. The plot of "La Giaconda" is such that powers, which is a thing much to be desired.

The underlying current of the Italian opera is proven by the comparison of attendance at the Italian

and German operas this season.

The public is deciding the question that is often

A GARDEN IDYL..

FROM THE GERMAN, BY F. S. I.

A GENTLE summer twilight was deepening the shadows in wood and meadow. The heavy perfume of lilacs filled the air by a quiet cottage on the gable of which a robin had built his nest. In the garden



and listened enraptured to the song of his tuneful neighbor, as now and again it burst forth in jubilant ecstasy, only to sink a moment later to a whispered

murmur of sadness:
"Tirili! Tiri!i! Ti-ti-tirili! To-io!"

"How beautifull" sighed the robin. "Ab. if 1 could only sing like that!" Then he went to sleep. But still in his sleep he heard the nightingale's song. It seemed a night-long serenade to the moon and the stars that sparkled around her:

"Tirili! Tirili! Ti-ti-tirili! To-io!" When the robin awoke next morning, he said to himself: "I know what I shall do. I shall fly over to the nightingale and ask her to give me singing les-

Carnso has often been criticised because he likes before he was knocking at the door of the night His toilet was quickly made and it was not long ingale's chamber.

are not untertail from obsert properties. In summing up, it can be said of him the singer. "How are you—and how did you sleep last night? May I ask what has brought me the honor of such an early visit?"

"I have a great favor to ask of you. Dame Nightingale," replied the robin, shyly. "Last night, your singing delighted me so that I thought I would give anything to be able to sing like you. I came to ask you if you would be willing to teach me?"

"With the greatest pleasure in the world," she answered. "But let me tell you that the beginning is difficult-you know that singers are not made over night! '

"I shall take the utmost pains," said the robin eagerly. "Let us begin at once."

Very well," assented the nightingale. "Take your place on that branch and listen carefully to what I shall sing for you, and then try to imitate me." She "Do, re, mi, fa, sol, la, si-Tirili! Tirili!"



The robin took the indicated position, cleared his throat and followed: "Do, re, mi, fa, sol, la, si-Tu-wit tu-wee! Tu-wit tu-wee!" "Tirili! Tirili!" cried his teacher.

"Tu-wit tu-wee! Tu-wit tu-wee!" stammered the

nightingale gave it up as a hopeless task.

"You see for yourself, my dear robin, that it is out of the question for you to sing like me. God in His of the question and that each one shall sing according to his ability. So sing your 'Tu-wit tu-wee!' and shall sing my 'Tirili!' Thus we shall both fulfil our mission in the world. Then, too, my dear friend. I like your song much better than my own, and if I were not a nightingale I should like nothing better than to be a rohin redbreast, like yourself."

The robin could not keep back a tear of disappointment. But he was soon comforted and flew back contented to his little nest on the cottage roof.

"What a fuss those two birds make over their singsong!" cried a squirrel, who had listened to the conversation of the singers from a neighboring tree. "It seems to me like much ado about nothing. Anyone knows that gymnastics is a far nobler art!" And off he went, swinging from bough to bough, from tree to tree, until he disappeared in the forest.

The other two, however, remained firm friends. Every night the nightingale sings a slumber-song to the robin, and in the morning he awakens the nightingale with his cheery "Tu-wit tu-wee! " Often they vie with each other:

"Tirili! Tu-wit tu-wee-Tu-wit tu-wee! Tirili!" So they still live together in peace and harmony, making life happy with their merry songs. If singers could only live this way together!

THE RISE AND FALL OF THE METHOD CRAZE.

BY SARA PERKINS BILL.

THERE is nothing so tiresome, to the honest, seriousminded teacher of singing as the question: "What method do you teach?" Some years ago a "method" fever of the most virulent type swept over the cultured city of Boston, and though it died out after a time, as all fever epidemics will, the germs spread to other towns and even at the present day in far-away places a teacher will sometimes be confronted with the inquiry: "What is your method?" It calls up about the same feelings as would the query: "What make of celluloid collar do you wear?" or, if the teacher be a woman: "What kind of paint do you use on your face?" As the quack doctor, to the disgust of every regular, conservative medical practitioner, adroitly advertises a nostrum, which will cure everybody of everything, so does the half-educated charlatan musician advertise a unique, mysterious method which will make a singer of anybody in little or no time, thereby securing for himself a following of the ignorant and gullible. In both instances, it is a case of obtaining money without giving honest returns.

The history of the method craze is interesting in that it shows how blindly the people will follow a leader, and demonstrates the fact that whatever theory, or however wild a scheme a man may undertake to exploit, his following will be numerous, in proportion as he is aggressive and dominant. Dr. Gull was a man born to succeed in whatever undertaking he might engage. He chose to be a teacher of singing. To proceed along the simple lines followed by other teachers, of European training and exthat what the people wanted was not so much teachers of singing (there were plenty of them) as one who would give them something new and exciting. Therefore it followed that the great "Dr. Gull Method of Voice Training" was carefully thought out and

skilfully placed upon the musical market. It took! Dr. Gull was a man of great force of character and do the most ardent proselytizing in behalf of him and his most adorable "method." The "Dr. Gull Method" was talked of in the street cars, in the church choirs, safe place was the woods. The teacher or student judgment. The pupil must bring—a voice. who was too busy to pay much attention to fads or shop talk was often made to feel that he was about a hundred years behind the times and didn't know much of anything to speak of. The "Dr. Gull throat opener and tongue depressor" was devised and placed in the willing mouths of his many pupils, proving how eagerly the children of men, adult as well as juvenile, reach out after new playthings. His clientèle became large and profitable. Now various other singing teachers, witnessing the marvelous clearly. One often appreciates the artistic without limit his power?

And so it went. With all his effort, the robin success of this "method" business and failing to see the power to analyze it. However, one must try, as ods, whereupon there followed, first a shower and then recognize and appreciate it. a deluge of most astonishing methods. There came the German method, the Italian method, the French singer who even if he sing crudely and incorrectly, yet method, the Madame Smith method, the Brown, the grasps the sentiment the composer meant to convey Jones and the Robinson methods, and when single names gave out, they had to be doubled up like college colors, the most laughable instance being of the feels without knowledge. Such a one has his gift teacher who solemnly announced herself prepared to from God. Too often, alas, that is his only artistic teach "the Italian and German methods combined." gift: the remainder of his attainments do not corre-The wear and tear of the inventive genius and constructive ability of the teachers must have produced a nervous strain equaled by nothing short of the Reign of Terror, for each method must be unlike all the others, and the more startling and impossible, the better. Breathing was done in the abdomen, in through lack of culture or opportunities to hear good the hips, in the small of the back, anywhere, in fact, music, and for other reasons. Among our students except in the lungs, for the farther from the truth the method maker could get, the better he seemed to like it. Voices were "placed" in the hack of the neck, in the tops of the ears, in the corner of the matically correct singer, he who is a slave to time, room, or out of the window. Some pupils were pushed, thumped and squeezed; others were told tion of a note. You say: "Take a little from that to grasp the floor with their toes and strive for the note, add a little to this; it makes no difference in ineffable something." Scales were sung up to the the time, and improves the diction." He looks at elbow and down to the thumb, in circles around the you, makes an attempt-secretly under protest-overclock face, and up and down the legs of chairs. Tones were pulled out of the mouth and tossed into alters the time." You then illustrate. He does not the air, with Delsartean gestures and positions assumed which would have shamed anyone but a

> The old-fashioned idea that voice and brains are necessary to a singer was for a time laid on the shelf. Method was going to do it all. Anyone could become the greatest living singer if he could just get the right method. The harassing thing among so many methods and with new ones likely to spring up at any time, was to decide which one. Disputes were rife. Friends became enemies. The delightful prima donna and the tenor of the visiting opera company were declared by the adherents of the Italian method to be shining examples of its beauty. while Madame Smith's pupils could see nothing but Madame Smith's breathing notions and hear nothing but Madame Smith's tones; to those fighting under the Italian-German-Combine flag, everything which was worth applause was done exactly as they were being taught. There is no knowing where all this would have ended had not the medical profession, ever ready to save life, stepped in to give the hysteria a turn in another direction.

One good doctor, piqued, no doubt, at seeing a portion of the musical profession so long in the centre of the stage, seized his pen and rushed into print with a paper in which he declared that vocal exercise, particularly breathing, was about the worst thing a person could undertake, that it would bring on all the diseases ever known, besides many yet to be discovered, and would ruin not only the present generation, but countless generations who might want to come later. Such statements from a man so wise striving to portray. If his nature were in sympathy and gifted could not fail of result. Many of the with some of the sentiments he is called upon to method singers began to fear that they were ill about to become ill, and the procession which had perience, which meant much hard work and but little been moving toward the music rooms turned in the ful, practical, and a charming companion who gives notoriety, was not his way. He was shrewd to see direction of the doctors' offices. Very suddenly the method fever abated. Those who had been worst stricken were first to recover. He who a few weeks since had been ready to pursue one from the car and talk method up one street and down another, was now strangely silent. The summer vacation came, the method-making teachers left the city for for expressing emotion, is color. This is most effeca much-needed rest and the method fad became as personal magnetism. His pupils were ever ready to dead as only a dead fad can be. The fact, however, remained, as it always will remain, that in the making of a singer, two essentials are requisite, namely: a good pupil and a good teacher. The teacher must in the singing clubs, everywhere, till about the only bring to the work—education, experience and good

THE ARTISTIC SIDE OF THE VOCAL STUDENT.

BY ANNIE L. LUGRIN. How often concert-goers remark: "How artistically she sings!" And then they add: "With so much expression!" Too often the speaker has little knowledge of music, or appreciation of the art. What is

And so it were the success lay in the man, not in the method, the ability of an angle "Tirilil" and finally the that the success lay in the man, not in the method, the ability to sing artistically is greatly to be desuaded themselves that they too must have meth- sired. If one fails in that, he can at least learn to

First, we must consider the naturally artistic, the The whole composition can have no other meaning "There is no other way for it to go," he says. He spond. When they do, then indeed one is fortunate.

Can the artistic side be developed or even acquired? We answer: "Yes." (One must not con fuse singing with expression with artistic singing.) Often a gift lies dormant for lack of development, we look for the most promising subjects for artistic development.

Unfortunately, we have little hope for the autoaccent, etc., who sacrifices all sentiment to the valuasteps his mark, and fails. "You see," he says, "it hear, neither does he like the idea, so you resign him to his fate. We must not underestimate him, howlunatic. One pupil sent word to his teacher: "I ever; he has his place. How often we lean on him in cannot go to my lesson today, but I am practicing part-singing, as he is usually a good reader! He with my nose upon the floor." This was method. grateful. He fills his place conscientiously and well, but in the artistic field he is hopeless.

Now, the other extreme: The singer who takes great liberties with his text, whose crescendoes are most alarming spasmodic bursts, and whose diminuendoes are equally alarming in the other direction. He sees his ritard, measures ahead, and hails it be fore it is within hearing distance. He believes in "singing with expression," he tells you, and he can-not bear singing without. You are so exhausted and amazed when he is through, that you say nothing, and your thoughts wander almost with relicf to his automotic brother However there are hopes for him After weeks of toning down, and correcting false ideas, one may get him to sing respectably. place him in the way of hearing good music and listening intelligently, and he may become an expressive, if not an artistic singer.

Our hope lies in the easily-moulded singer, with quick brain, perception and much temperament-who enters into all contradictory emotions, who grasps what they mean as if they are a revelation to him; one who can convey in vocal tone hope, despair, tenderness, reverence, and all that reaches the heart. Of course, much of this is impossible in young singers,

because of a lack of experience. In training the student we must first teach him to lose sight of self; then, that he need not be of like nature, in order to enter into the emotions he is express, he would be a most uncomfortable person On the contrary, he may and should be bright, cheerand looks for ready sympathy

We must show him how a broad tone will express what is wanted better than a lighter, which in its turn will take the place of the broad for a similar

One of the strongest factors if not the strongest tive in the contralto voice, in which the beautiful chest and medium tones are characteristically strong

Words and musical accent must fall together with meaning. We must guard against allowing the stress to fall on unimportant words, such as the, and, to, etc. We should explain why certain compositions are better adapted for certain voices, also why more effective in one key than in another.

These are only suggestions for artistic development; much comes to the teacher with increase of experience. We must arouse the musical student to something bevond mere correct expressive singing, thus adding to his power to touch his heavers. We must strive to achieve the best always. Music stretches her hands



IN ORGANS. working parts of an organ than Most of the mechanism of an organ, whether the instrument be an old tracker-

leather, two substances which are highly hygroscopie and susceptible to moisture in any form. It matters not how carefully the materials have been selected or how well the instrument has been constructed, the builder is powerless against this insidious enemy.

Many architects, in drawing plans for a church building, allot a space for the organ-a hole in the wall dignified by the name of "organ chamber"much delicate and intricate mechanism, to say nothing of the inadequacy of the "chamber" as to size and acoustic properties.

The improper ventilation of the chamber, or, more frequently, no ventilation at all, is the cause of endless trouble, soon after the organ is installed. Various parts of the mechanism swell and become inoperative, due to the dampness which is present and which does not disappear, as no means of ventilation were provided

Attempts to counteract dampness are frequently made. Radiators, gas stoves and gas jets have been placed in the "chambers," but with indifferent success, due to the fact that the heated air thus formed only circulates around the chamber, never being replaced by dry air from without.

A device which has been used with considerable success is a Bunsen gas burner placed in a flue or in a section of stove pipe. A piece of galvanized iron pipe or a section of stove pipe six or seven inches in diameter is placed in a vertical position, the lower end about four inches from the floor of the organ chamber. A Bunsen burner is fustened in the pipe about a foot or more from the lower end of the pipe, a small section of the pipe opposite the burner being removable for the purpose of lighting and turning off the gas. The upper end of the pipe should be connected with a chimney or with the outer air through the wall or through a window. When the gas is lighted, a continuous draught is created which draws the heavy, moist-laden air from near the floor of the damp organ chamber, carrying it outside.

By this method many an organ chamber could be rendered dry and kept dry at a small expense compared with the annual outlay for repairs of the organ due to the dampness .- Everett E. Truette.

MANAGEMENT OF CHOIR-BOYS.

How IT has all changed! THE CONTROL AND Formerly, to manage or discipline a choir-boy it was deemed necessary to flog him or to inflict corporal punishment of some nature, no matter what the offense.

Mayhap it was irreverence in church, faulty singing or misbehavior in the choir room, it mattered not, the penalty was usually chastisement. Very often the flogging was done on the wholesale plan, for the choir-master in those good old days did not distress himself to any great extent to discriminate between the guilty and the not guilty. Oh! it was a merry regime! when thrashing was the favorite mode of

The present writer knew of one choir-master of the old school, who if there was any trouble, would take the guilty boy with the complainant, in company sometimes with the nearest witness and thrash them all, and really his persuasive powers were quite irresistible. But now it is all changed. Methods are him nothing, for there is nothing a boy has less redifferent - choir-masters have learned new tactics. Now we can spare the rod and run no risk of spoiling the child, for with the more advanced-I almost said humane-methods, the rod has been relegated to its place among the instruments of torture. raison d'etre is simply that choir-masters' methods

-rather are they more nervous, owing to the influence of this high-strung, excitable age. It is a curious thing, but the best choristers, as

structed of kiln-dried wood and the finest quality of cause of most disturbance-though I think there is not a choir-master who would not prefer a boy that is misehievous to one who is passive or quiet-though it were best to remember that "still waters," etc. If a nervous boy is properly handled and his mischief with the quiescent turn of mind. Watch out, how- master explains all that is necessary in connection totally unfit for an instrument which contains so is at best but "a snare and a delusion." Some one subjects has said that "crime is nothing but misdirected enboy and his love for mischievous fun.

> their master, and then in sympathy with him. To realize complete acquiescence is indeed no easy matman, however, who is politic can do wonders in managing boys. Some choir-masters still adhere to the was so excitable that whenever a boy made a glaring methods. error, he threw the nearest thing at the offenderwere afraid to open their mouths for fear of in curring his wrath. And this man had quite a reputation as a spleudid disciplinarian, too! How easy it is to confuse tyranny with discipline!

There is no question but what with bullying and mild hrutality, boys will obey their master in fear and trembling, or they will become mutinous and go on a "strike." This kind of treatment is poor policy for it crushes the emotions and destroys the finer instincts that all lads possess to a greater or

The choir-master should not show any partiality or "play favorites," as it is commonly called. All the solos should not be given to one boy, but should be divided around among five or six. (We are speaking now of the ordinary parish choir where no specific sum is set aside for solo boys.) There is nothing like a distribution of solos for encouragement and as a stimulus it is unequaled. In the appoint-ment of librarians there should be no unfair discrimination, no boy should be the recipient of favors, if they are at the expense of another boy. A very good seheme is to have two boys appointed as librarians, to be changed every month or two. They, of course, will look after the music-get it ready for too great to take, no labor too much to give. When rehearsals and services and see that it is properly assorted and put back in its right place. Another good plan is to have one of the larger boys put up the hymns on the hymn-board, and change around

each month so that every boy gets a turn. or individual, it is best to remember "you can eatch tion of the faithful; and if it assists, as it can and more flies with molasses than you can with vinegar," and this is undeniably true in the management or young boys; for a little judicious encouragement and praise administered in homeopathic doses will bring a better and more acceptable offering even than in better results than any amount of vituperation or caustic remarks. If the master is to get results, he must have the control of his boys. It matters not how clever he is at the organ or how good a voicetrainer he may be, without a certain kindly discipline his days are but labor and trouble, and will avail spect for than a peevish, irritable master.

A great mistake that many music committees make is that of selecting a choir-master simply because of his efficiency at the organ and not for his ability to manage boys. This error is very frequently costly, as it ofttimes works havoc with the welfare of a choir.

Routine or habit is a splendid thing if not carried too far, and if the choir-master knows his business, it must not imply drudgery. If you would keep a boy's mind away from mischief, keep him busy.
Don't allow him much leisure in the choir-room. is unnecessary to say that all "cutting up" and dis. turbances come in the idle time, so let your motto be "toujours travail"—always at work. Have a blackboard with the numbers of the hymns and chants upon it, arranged in the order they are to be used. That alone will economize some little time

In preparing the work for rehearsal, have the is There is probably nothing which have improved not that boys are better, less rest- brarians arrange the music in regular order so that causes more disarrangement of the less or michievous than they were in the olden times the piece first required is on top. Much time is lost searching through a pile of music for the desired piece. Preparatory to rehearsal a few minutes should e given to the boys to settle down. Some system action organ or a most modern electric organ, is con- a rule, are the ringleaders in all mischief and the should be observed so that the rehearsal can be conducted in a logical way, instead of the haphazard manner which characterizes the average rehearsal.

While conducting rehearsal, it is best to exclude outsiders or strangers, as it takes the choristore' at tention away from the music, and works ill generally. turned in the right direction, the prospects are better All music and topics foreign to the church service for the making of a good choir-boy than his brother or rehearsal should be excluded, for if the choirever, for the lad with the saintly appearance-for it with the rehearsal, there will be no time for irrelevant

This is not the place to discuss vocalises, either ergy"-this would very happily apply to the choir- the kind or quantity, except to say that it is a good scheme to have fifteen minutes of scales or exercises, The first thing necessary for the prosperity of a and to intersperse them throughout rehearsal; for choir is that the choir boys should be obedient to instance, between the authem and the hymns do a few vocalises; it affords the boys some relief, freshens their voices and puts new interest in the composition ter, though obviously it is absolutely necessary. A to be sung next. It is an eminently better practice than to do all the exercises first and have nothing but the anthems and hymn work afterwards, though, old methods of nagging and brow-beating their of course, the choir-master must cut his coat accordcharges. The author knows one whose temperament ing to his cloth, and circumstances must govern

One of the best schemes is the organization of an usually 'twas a hymn-book or peater. The result auxiliary or supplementary choir of boys. Too much was that he had all the boys so frightened that they master something to draw from, and he can keep his choir at its hest. Whenever there is a vacancy in the larger choir, there is always a lad ready to step in and fill it. A junior choir is a stimulus to the older boys; and then the smaller boys emulate the older ones to a surprising degree. Boys from eight years on are available, younger than that they are not sufficiently advanced, as after eight they assimilate knowledge very quickly.

In conclusion, let us remark that "fining" is not a good method of managing boys, as boys have the singular idea that when they are fined, the money goes into the pocket of the choir-master, and that he is fining them for his pecuniary advantage. A worthy esprit de corps is the thing to be striven for, to have each chorister take a live interest in the welfare of the choir. Once this is gained fining becomes unnecessary .- Harvey B. Gaul.

CHURCH MUSIC IN RELATION TO WORSHIP

THE aim of church music is, of course, the worship of God. We bring our best music as an offering to

we have done all in our power it is still nothing, compared with the highest ideal. The music should be given purely as a sacrifice of praise and thanks-giving, and offered direct to God. In the course of its performance, however, if it rings true, it will be In criticising the singing, whether it be ensemble the means of an indirect offering through the edificawill, in raising the hearts and minds of the listeners to things above, to deeper devotion, to higher resolves, and to holier lives, it will be the means of its primary sense.

The value of sacred music beautifully rendered cannot be overestimated. It is an everyday fact that persons are constantly influenced for the better by it; of course, some more and some less, according to physical organization. There are cases in which men and women have been turned into an entirely new course of life through its influence, and, in addition to these extreme cases, there are doubtless multitudes who are changed for the better by its subtle, softening power. Probably there are few who are impervious to its voice, but it is to be hoped that "the man that hath no music in his soul" is a raritychurch. Let us shun such a thought. What is right cannot be wrong! True art, like nature, is natural. easy, logical, and obvious, felt by the beholder or listener to be real and genuine, though he may be auite unable to give reasons for his conviction.

It is the unfinished attempts at art that are artifeial and untrue, and, surely, these are never so out of place as when heard in church. Let us set ourelves to turning them into the true, to raising the standard to the high, the unfinished to the complete. the feeble to the strong, the contemptible to the ideal. so may we advance the cause of church music, and make it less unworthy of worship in its highest form. Magnett News.

WE have been accustomed to con-MIXTURES. sider the reed organ as a small inmade with three manuals. Recently there has appeared in the English magazines the specification of a very large reed organ having seventy-eight speaking stops and 4441 reeds. The organ has three manuals and pedals, besides an Echo organ which is played from the Choir organ keyboard. The instrument con tains fourteen stops of 16 feet pitch and three of 32

Mr. N. H. Allen, who has been organist of the Center Church, Hartford, Conn., for over twenty years, has resigned.

The Hutchings-Votey Organ Co., whose factory was totally destroyed by fire, about a year ago, have recently moved into their new and most commodious factory on Albany Street, Cambridge, about ten minutes' ride across the river from their old factory in Boston. The building was specially constructed for the Company and contains an immense "setting-up" mom, large enough to contain at one time two or gans of the size of the World's Fair organ at St. Louis. The whole factory is planned on the same large scale and the equipment is unique. Every ma chine is run by its own electric motor, thus doing away with the maze of shafting which generally encumbers most kinds of factories, and with high studded rooms and unlimited light the whole factory presents a most attractive appearance, internally and externally.

A Church Choral Society has been organized in Philadelphia, under the direction of Mr. Ralph Kinder, organist of Holy Trinity Church, for the purpose of giving the best examples of sacred chara music with an appropriate setting as a part of church services, always with organ accompaniment rather than with the orchestra. The voices are selected from a number of the choirs of the city and with such material, excellent results are naturally to be expected. A similar society has existed in New York for some time, under the direction of such organists as Messrs. Richard Henry Warren and Will Macfarlane, and much really fine work has been the result. Many cities of ten thousand or more inhabitants contain just such material which could be brought together under proper leadership with gratifying results. With selected voices numbering between forty and sixty a style of performance could be developed which neither the larger choral bodies

nor the smaller choirs could equal. NEW ORGAN MUSIC: Four Compositions by Faulkes Schirmer) "Berceuse" in D-flat, a pleasing melody partly with Dulciana accompaniment, and partly with accompaniment for a flute stop. Not at all difficult. "Pastorale" in A, a dainty, three-page composition which can be easily played on an organ of any size. The pastorale character is well carried out, and the composition is effective. "Rhapsodie," on a theme critic on a daily paper or a fine lecturer pretentious and difficult compositions, which require one else play. considerable executive ability.

(White, Smith Co.), two simple and effective compositions suitable for church use.

"In Summer" and "Festival Piece," by Chas. A. Stebbins (Schirmer). Not difficult, and easily played on two-manual organs. . . .

H. J. S .-- Will you please ex-QUESTIONS plain electro-pneumatic action, AND ANSWERS. plant electro-pleumatic aid of pneumatics? with clectric action without the

In the electric action there is a wire projecting from the back end of each key which, when the key

It is sometimes suggested that highly finished music is depressed, touches another wire, the contact of is artificial and unreal, at least when performed in which sends an electric current through the second wire to the under part of the wind-chest, where is located a small magnet which attracts a tiny dise or armature. This disc is drawn away from a small hole which it covers and the compressed air in the chamber is thus allowed to escape to the outer air and a tiny bellows collapses on account of this escapement of wind. The motion of the collapsing bellows opens the pallet and allows the wind to blow into the pipe and causes it to speak. There are numerous varieties of electric action but they all make use of the principle mentioned.

Organs have been built with electric action attached to the pull-downs of the pallets without the aid of the pneumatic bellows, but only for experimental purposes, and we doubt if any success resulted from the experiments. If the magnets are made powerful enough to do all the work required strument, though several have been of them in this manner, they are too clumsy to repeat rapidly.

S. D. R.—1. Please give a short list of studies suitable to follow Dunham's "Pedal Studies" and Bach's "Kleine Præludien." 2. Please give the name of a set of useful organ etudes. 3. If one can have unlimited practice on a large and powerful pipe organ which is in the worst possible condition (slow response, ciphers, sticking keys, wind leakage, stops useless and badly out of tune), how should one work to get some good and as little harm as possible? Of se, you can say, "do not do it," but this answer will not be helpful, as it is a case of this poor instrument or nothing 4 Can practice upon an ev. ceptionally good cahinet organ be made useful to an organ student, and in what way?

Answer .- 1. Rinck's "Organ School," Books 3 and Buck's "Studies in Pedal Phrasing." Rinck's "Organ School," Book 5.

2. This question seems much like the first que tion. We might mention "The Organist's First Etude Album," edited by Truette, and published by Schmidt 3. Cultivate patience and use those parts of the organ which are the least bad. If possible, induce some one to remedy the ciphers, which can all be stopped, and have the sticking keys "eased up." The

other defects can be endured. 4. If the cahinet organ has pedals, it will be most useful for practice. If not, the manual parts of studies and pieces can be practiced on the instrument, but nothing else

THE ALL-ROUND STUDENT.

BY ERNEST BROCKMAN.

GREAT mechanical talent, well developed, gives fine technic. With intellect and emotion wanting or feeble and a little variety added we have a technician-a fellow who sits down to the piano with an air of "see how grandly I play" and plays only operatic fantasias bristling with difficulty. Music to him is athletics and gymnastics. We did not come to be astonished. To hear the average music pupil play his last selection would give us more pleasure

The musician who understands—the intellectual. Here we have one who, if he has command of language, can talk. If we were to hear him in a com pany of musicians we would like, above all others. to hear him play; though really he cannot play at all, if, as is often the case, he has no technic. And if he has technic and no emotion, his playing, though correct and, perhaps, in a manner brilliant, will he cold-possibly even dry. He might write a good text book on harmony or musical form, be a good music for Pentecost, and "Fantasia in D," two much more topics; hut, on the whole, we would rather hear some

The highly emotional. Here we have the young "Postlude" in D and "Funeral March," by Whiting Miss who weeps at the first slightly pathetic scene at the opera. Does she love music? Why she "raves over it," and when her teacher gives her a new piece, she is "so carried away with it" that she misses half the notes. And as for rhythm or accentuation-how can such common everyday things ever find place or claim attention in such fine music? "It's perfectly grand" (only a nice little polka). Deliver us from her if she has not technic and little musical intelligence.

Let us seek, rather, to be this "some one else" alluded to above—the well-rounded music student who possesses in greater or less degree (we all do) each of these talents and who carefully cultivates them all.

New Easter Anthems DEMAREST CLIFFORD Come, see the place where Jesus lay . .12 YNES, FRANK. Alleluin The Lord is Risen (Women's Voices). . .12 COTT CHAS P .15 HACKLEY, F. N. I shall not die but live .15 Standard Easter Anthems BEACH, MRS. H. A. Alleluia I Christ Is Risen (Violin ad lib) .16 DENEE, CHARLES. Alleluia ! Christis Risen . COOTE, ARTHUR. Arise, Shine! . .16 IANSCOM, E. W. Easter Dawn Fear Not Ye . . Complete catalogue containing additional Easter Anthems sent free upon application. ARTHUR P. SCHMIDT 120 Boylston Street, - BOSTON.

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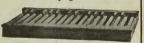
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violins is nothing less than away." amazing. In almost every

large city, every town and every humlet in the United States may be found some man of wealth whose greatest joy in life is his possession of a collection of old violus. In the majority of cases, these instruments are of little worth, commercially and from an artistic standpoint they are practically valueless. Yet the owners of such violins have paid enormous sums for their wretched "specimens," and they innocently exhibit their "treasures" to the experienced ties which such instruments are supposed to possess.

or modern, except what they have gleaned from extravagantly written and unreliable books on the subject. "reliable" firm as gospel truth, and lacking bout use experienced eye and the sense of tone so essential and to repudiate all statements to the experienced eye and the sense of tone so essential and to repudiate all statements to the continuous continuous experienced by the statements of the Strud, under 'Our Sale and Exchange number of The Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and the statement of the Strud, under 'Our Sale and Exchange and 'Our Sale and 'Our of dollars for some toneless old wreck of a fiddle that was made in Italy a century or two ago.

We seriously doubt whether it would be possible to carry on such wholesale fraud as is being perpetrated today, if the alluring literature, spread broadcust every year, were entirely eliminated. This literature, in the form of books, painphlets, brief to possess a Cremona violin. It is pernicious literature, without one redeeming feature. Its readers assume that, on the whole, it is a presentation of The bass makers form an exception, as they make facts; hence, the description of a Stradivari, its their somewhat clumsy instruments themselves from ful and accurate in all its essential features, and seemingly incredulous statements are regarded with from what has previously been said. no stronger suspicion than that they are slightly colored, as a natural result of enthusiasm, but unintentionally so.

But the truth of the matter is, that these descriptions too often furnish a solid basis for legal action. They are not mcrely misleading by implication; they positively state what is not true, and what can so easily be proven untrue. They speak, for instance, of the perfect state of preservation of a violin whose many cracks and scars are plainly visible to any normal eye. They rave about this remarkable state of preservation. Their cunning rhapsody is the sand that blinds the unsophisticated collector. The lie is incredibly bold, preposterous, but it succeeds where the simple, unvarnished truth would fail.

Now we do not imply, of course, that there are no forbid! We simply wish to warn amateur collectors against descriptions of violins that do not truthfully describe their worth and condition. Much of untrustworthy; but the average reader rarely questions the veracity of the writer, and the enthusiastic moved. When the whole violin has been carefully hut ignorant collector joyfully exchanges his check for an undesirable Italian fiddle on the strength of an unconscientious dealer's representations.

When we read the descriptive tommy-rot that is offered intelligent men for perusal and digestion, we are strongly reminded of the incomparable Mark Twain ("Innocents Abroad"), when he asks:

What would you think of a man who gazed upon a dingy, foggy sunset and said: 'What sublimity, what feeling, what richness of coloring!' What would you think of a man who stared in ecstasy upon a desert of stumps and said: 'Oh, my soul, my beating heart, what a noble forest is herel

WHERE IGNORANCE The gullihility of the average collector of Italian ing talent for seeing things that had already passed

VIOLIN-MAKING

In his article on Mark-ERRONEOUS IDEAS Neukirchen, Mr. Fclix Herrmann gives his readers a clear account of the process of manufacturing cheap fiddles, and helps the inexperienced to understand what

is meant by the term: "machine-made violin." Mr.

Herrmann save in part.

"I should like, first of all, for the sake of clearfiddle-lover with the firm conviction that he, too, ness, to contradict a certain popular theory, accord-must necessarily marvel at the extraordinary beauting to which machines are used in the manufacture of violins, violas, violoncellos and hasses. I am per-These collectors rarely play the violin. They know sonally quite ignorant as to whether such machines nothing about the art of violin making, either ancient exist and where they are to be found—certainly not at Mark-Neukirchen, in spite of the vast quantities of instruments which are produced there in one year; They accept the plausible representations of some and as I paid special attention to this point, I should 'Wanted, a genuine "hand-made" old violin, price about £4 to £5; good pure tone first consideration.'
Ahove all, 'an old violin, made hy hand,' as though machines had already existed at a previous timesay fifty years ago, if such an age is sufficient for the advertiser! It is well known that, especially better-class instruments, for the sake of greater uniforarticles, etc., is well calculated to mislcad even the mity, are made upon so-called 'moulds'; the exmost intelligent amutcurs, and to inflame the im- terior form of a violin or a 'cello is also sketched agination of every gentleman of means who is anxious upon rough 'backs' or 'bellies' constructed for this purpose, and then cut out with a circular fret saw; but such appliances can hardly be called machines The bass makers form an exception, as they make preservation, varnish, etc., is accepted as being truth- beginning to end, which is not the case in the manufacture of any other stringed instrument-as is clear

"The body-makers of Schönbach do the first part of the work; and by body is meant the primitive From the Schachtel makers (body-makers) these bodies pass into the hands of the violin makers, and their first task is to work them, the hacks as well as the bellies, to the correct thicknesses according to their theories, which is done by the constant use of the calipers, and also with the help of hollow chisels and very small round planes; then they fit in the bass bar and cut the soundholes with the so-called 'schnitzer,' a specially formed knife which is the unithat the violin can be glued together and purfled, and the neck and head, which consist of one piece of wood, fitted in. The insertion of the purfling is done by the honest men to be found among the dealers. Heaven means of a two-edged knife, which can be adjusted to the exact width of the purfling. With this knife double incisions are first of all made all round, the small space between is cut out with a suitable tool, to other things. the current literature regarding violins is absolutely and the purfling itself is hammered in with a little cleaned on the inside with sandpaper of the smoothest kind, the process of varnishing begins, together with all the different manipulations for polishing, rubbing down and reviving the varnish. There only comes the fitting up of the fingerboard, the pegs, the tailpiece, the soundpost, the bridge and the strings.

"Through how many hands an instrument has to pass during all these different manipulations before it Berlin school is waning. While he does not entirely appears as the finished article, is difficult to say, for on account of this wholesale system of manufacture it has been arranged in such a way that some men do a certain work, some another kind of work, each but they neglect tone. After listening to a Prague

makers were taught to make their own accesmaters were taught and accessories, such as fingerboards, pegs and bridges, special manufacturers have gradually arisen for such parts. and each maker is exclusively engaged in the manufacture of one particular part. The many villages lying around Mark-Neukirchen have each taken up one of these industries; thus, for instance, Wernitz gruen is the home of the peg manufacturers, and it gruen is the nome of the peg maintacturers, and it is said that some of these people can turu out as many as forty dozen a day. Erlhach is the home of the makers of tailpieces, etc. The manufacture of the scrollpieces is not so much confined to one place The variety in the demand is too great. Some makers supply hetter, others inferior kinds. Some make a specialty of heads which are carved very artistically. and are to be found on the so-called Tiefenbrucher violins. Lion heads are also a favorite design; but on the whole, the taste, and therefore also the demand, leans towards an elegantly and boldly carved scroll, as to the traditions of the old masters, At Schönhach I saw them at the price of 2s. 9d. per dozen, for which price one could not in this country obtain even a portion of the necessary wood for them. The manufacture of hridges has been retained ot Mark-Noukirchen and here I should like to re peat that they are also cut solely by hand. The idea of having them stamped out, or whatever process may be thought of, is entirely erroneous, and my companions were able to see to what a degree of artistic perfection this work has attained."

THE first question is naturally: VIOLIN STUDY Where shall we go, and to whom?

Berlin swarms with teachers, There are Moser, Wirth, Markees. Wietrowitz Halier and Joachim at the Hochschule: Witek, Zayic, Frau Scharwenka, Arthur Hartmann, Gustav Hollaender, and many others. Kreisler has taken up his abode there, but is not teaching. In Frankfort one finds Hugo Heermann. In Paris there are Marsick and a corps of assistants. In Geneva is Marteau; in London are Johann Kruse, Wilhelmj, Hubov and others. In Brussels are Ysave, Musen and César Thomson. In Leipzig is Hans Sitt. In Prague in Sevcik, the technic-hypnotist. In Russia is Leopold Auer.

A letter from a Berlin student reads as follows: "Why do we come to Europe? I am sure I don't We can study in America far better, with good artists and under much hetter climatic and linguistic conditions. We are ground out here by rote and rule. Everything is planned for us, and our only escape from pedantry is to write a free fantasie and send it to an American publisher. Now, the question is a serious one, for our teachers here realize very little the needs of American life. At any rate, we become familiar with the classics here and learn to drink good beer!"

There is a serious reason why American teachers form of the violin, with the belly off, not glued on, go abroad for supplementary study. It aids us in securing good positions in schools, colleges and conservatories. Very few college presidents like to consider applicants who have studied only in our large American cities. It is a narrow view, hut one must

consider it if one is to teach. Speaking of the comparative merits of foreign violin schools, a Boston artist, who has studied in several centres, says: "I found my life in Brussels very congenial. We were, however, obliged to play great versal tool of the violin maker. It is only after this concertos until we were fairly worn out. Everything was sacrificed for public appearance. If we could only play these works, get over them, as it were, bowing and tone were of no consequence. Of course, I do not mean that we neglected tone altogether, but we had to play our concertos until we knew them. The Belgian school pays less attention to bowing than

"In Berlin everything depended on howing. I was told that I could never be received by Joachim if I did not learn to move my wrist laterally. I was even discouraged from entering the Hochschule because I had not learned to swing my wrist."

Mr. C. M. Loeffler, formerly of the Boston Sym phony Orehestra, has quite recently returned from an extended sojourn in Europe, during which time he investigated thoroughly the work of various schools. Mr. Loeffler thinks that the influence of the espouse the cause of the Belgian school, he leans to the creed of Ysaye. Of the Prague school he says: "Undoubtedly they make great technicians in Prague, into the hands of the other. Whilst formerly violin virtuoso, day after day one is struck by the absence

down by Sevcik are excellent, especially the normal, free development of the left hand, but there is too much attention paid there to mere technic."

Mr. Whitney, the Boston voice teacher, said some time ago to the present writer: "There are many ways of playing the violin, but there is only one gay of singing and that is the right way! After investigating the work of several schools, the

true artist and teacher will assimilate and apply the hest points of each system to his own use. A course of study wnich suits one pupil will not suit another. For the following out of any one creed we cannot look to great artists. They are too great to be bound down by any creed.

Since teachers must have theories and practical ones, we can only test a principle, and if it is good we can apply it still further to our work. There are good points in most acknowledged systems and schools.

I. Music Usen.—The REFUITIES OF music used in our sum-SUMMER ORCHESTRAS. mer orchestras is not always the best. Among

many of the summer hotels the music is of an entirely light element. Little benefit can be received

of warmth and beauty in tone. The principles laid their home and board. This hurts good players of experience. Theatre orchestra men, if in cities, are most frequently good players.

IV. PAY .- Hotel orchestra players, if paid little, are usually amateurs. In first-class hotels, orchestras are always well paid.

The Grand Union Hotel, at Saratoga, pays \$10,000 every summer for its orchestra. Thirty years ago, salaries were \$30 a week to mem-

bers of orchestras. Salaries are now less because symphony orchestra men have brought down prices. They now work for continental wages. Women orchestra players will work cheaply. They

bring down the rates for such work. The average salary for orchestra players is now from \$10 to \$15 a week

Students save little by playing during the summer. New clothes must be had. Transportation expenses are often heavy. New music costs much and it must e up-to-date. One can easily pay \$40 out of \$90 for the summer library.

V. PROFESSIONAL ETHICS. - Professionals should play with professionals and amateurs with amateurs. The leader must be authoritative and have tact There is always friction if the leader is too conceited



A HOUSE CONCERT IN THE 17TH CENTURY (From an oll painting by L. Lenain, 1640.)

where the daily programs are thus made up. The One seldom finds good hreeding among all orchesbest hotels require both classics and light music. tra players. Trios and solos are always demanded. Under a good a good grade of music is used. The programs in first-class hotels are always well selected. The house furnishes the music

Mr. Kuntz, at Poland Springs, devotes one hour a day to classics and one hour every evening to light music. He permits no noise in the rooms when the classics are going on.

At the Grand Union Hotel, Saratoga, when the guests are noisy, the leader calls out: "Hush!"

II. MUSIC NEEDED .- Overtures, two-steps, waltzes, new operas, songs for orchestras and a few solos and tries. Music is soon out of date and can be played at the same hotel but one season. The orchestra member leads a feverish life. He

has very little time for real practice. III. PERSONNEL.—The associates of an orchestra

quite often decided amateurs who are only playing round, are not good associates for earnest students. Girls become frivolous; boys fall into evil habits.

home and will give their services in orchestras for strings, etc., and the costumes of the period.

VI. STYLE OF PLAYING .- Serious students know leader, one can improve greatly in ensemble work if little about the demands of orchestra work. City teachers are too busy with the necessary legitimate repertoire of violin; they cannot take time for what they call "trash." Pupils should go to a good theatre orchestra man to learn demands of orchestral bowing and rules of orchestral work. Good soloists always play too legato for such work. Orchestra music is played with more staccato effect. Much time should he devoted to orchestral training .-- I. W.

MUSIC IN THE 17TH CENTURY.

A most interesting glimpse into the musical life of the 17th century is afforded by the illustration on this page, which is a reproduction of an oil painting in the DeWit Museum at Leipzig. Before a table upon which are lying note books, we see one of the member are not always carnest students. They are party playing a Gamba, that is, a viol played between the "knees," superseded by the violoncello toto enable them to have a summer outing. Players day; the small instrument played by the man at who are satisfied with this kind of work the year the right of the picture is a Pochette, or pocket fiddle; the other instruments are of the Lute family, the larger one being a Theorbo. The painting is a eral intellectual atmosphere of his day. It is like Oftentimes, conservatory students are away from model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fresh model of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fidelity as to the shape of the instruments, asphyxiation under a glass receiver for want of fidelity as to the shape of the instruments.

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Ir is a good thing at every age to devote a portion of one's intellectual energy to the study of some subject entirely unconnected with one's vocation; the scientist, for instance, to art: the artist, to science, This is a needed protection against narrowness and illiberality of spirit. The musician who knows nothing but music, the lawyer who knows only law, cannot resist the stupefying effect of isolation from the gen-

Teachers' Round

CONDUCTED BY N . L COREY

Material for Young Punils

"I AM a reader of that fine magazine, THE ETUDE, and obtain much assistance from it. I have been teaching for years, but many things puzzle me, and for which I have been able to find no particular help in the numerous books I have in my library, as well as in the TEACHERS' ROUND TABLE department. One thing specially troubles me: What material-technic, etudes and pieces-is last to la used with young pupils? Also, how can one bring out the best there in pupils who have fine, sensitive ears for music, but no patience with things which do not seem pleasing to them at the moment, pupils who are from twelve to fifteen years of age, growing fast and-lazy? I have one now in Mathews' Grade I, using Schmitt's preparatory exercises, to be followed by Pischna, who distracts me. Gymnastics tire and hurt her hands quickly; Schmitt Is dry and does not sound good; Mathews isn't pretty, and to find a piece that will be of benefit to her, and at the same time please her and be worth playing, seems impossible. In a small place there is no music house where one can look up things. Will you name a few first-grade pieces that will start right musical things growing in such hands? And also suggest how to treat the 'tired' kind that have their school and Sundayschool work to do in addition to their music?"

These are without doubt questions hard to settle in a manner that will be satisfactory to everyone; indeed, a feat that cannot be accomplished until we gain the power to reconstruct human nature. Every teacher is bound to come into contact with certain seemingly impossible cases, cases in which no one can render any adequate assistance. In such instances, the teacher will simply have to struggle along as best he may until satisfied that he can do nothing more for the pupil, and then frankly say so, and let the pupil try some other teacher. This may be an embarrassing thing to do, in a way, but will be the best in the end. It will be a better plan than to have the pupil leave eventually with the statement, which will be spread broadcast, that the cause for leaving was that you were such a poor teacher. Pupils never confess their own inefficiency, but invariably charge someone else with their failures. If you dismiss the pupil, you can remain master of the situation, by simply stating the truth, which is this: that the pupil would not follow your directions, and yon therefore found it useless to carry the instruction farther

who did the poorest work were most satisfied with the ground that such pupils, and in most cases their dren and those with little time for practice, still parents also, have not the musical intelligence to realize what musical progress really means. I have should be practiced with the same fingering for all seen some parents delighted to watch their children keys. It is only after this work has been done that stumble and stutter through a simple piece, and be the pupil can be ready to take up modern technical delighted with their "wonderful" progress. In some cases their progress might possibly he considered won-Given a pupil whose talent may be represented by the figure two, almost any teacher might be able to multiply it by two and ohtain four as a product. But given a pupil whose talent is best as catalogued in the Plaidy book, and which is abrepresented by zero, it would require almost miraculous skill to multiply it by two, and obtain even one as a product

The use of material for instruction depends more upon the manner in which it is used, than upon the teacher with good. The preliminary instruction

be partially acquired before the keyboard is attempted. Lay the hand flat on the table. Slide the fingers, all together, back and forth from the extreme flat position to a position as far as possible underneath the palm of the hand. Then slide the thumb sideways. Then take each finger separately and slide in the same manner. Next, shape the hand in correct playing position with fingers curved, etc., and continue the sliding exercises as before, not even yet allowing the points to leave the table. This will help the pupil to acquire an individual use of the muscles. After this, teach finger raising and striking, first with the fingers all together, and then with each separately. The best detailed description of this sort of work that I have seen in print may be found in the instruction book of the Virgil Clavier In regard to fundamental technical exercises. 1

would like to say a word for Plaidy, the old-fashioned Plaidy. This manual may be old-fashioned, in a certain sense, and yet in another sense it never can become old-fashioned, for it contains the foundation exercises that every pupil must learn if he acquire any considerable facility, technical formulae that no player can possibly do without. Nearly all modern technical manuals are merely Plaidy fixed up in a slightly different manner so as not to conflict with copyright laws, and with more or less extensive additions. There is much said at the present time about modern technical methods, and much that is valuable, but after all is said, the fact remains that there are a certain round of fundamentals which must be mastered before the formulæ of modern advanced technic can be profitably practiced.

Plaidy is nothing more than a compendium of these necessary fundamentals, and at which, as a general rule, pupils are not kept for a long enough time. Plaidy contains all the five-finger exercises that are necessary. Then the exercises with moving hand should be gone over several times, first learned with the metronome set at a moderate tempo, several months later with the metronome set for a fast tempo, and again another year worked up to a high rate of velocity. The rapidity of progress in this sort of work will, of course, depend upon the number of honrs of daily practice the student has at his disposal. The scales, as everyone knows, should be practiced year in and year out. The five groups of arpeggios should be thoroughly mastered by all students, and reviewed many times until it is possible to play them at a high rate of speed, say 144 I have made one curious observation along this to the quarter note, four notes to a count, and line, by the way. I have often found that pupils with exceptionally gifted pupils at a still higher speed. It may not be possible to acquire this speed This can be accounted for only on before the third year of study, and with small chil more time may be required. These arpeggio groups formulæ. The tendency of many teachers is to take the pupil from this work far too soon, so as to give the more complicated figures of modern technical writers. But this is a great mistake.

The fundamental passage work of piano playing, solutely essential to every player, should be practiced until mastered at a high rate of velocity. Then and only then should more advanced work be attempted. I do not mean to say that there are no other manuals that cannot be used equally well. nature of the material itself. A good teacher can I simply refer to Plaidy as a convenient summary accomplish more with bad materia, than a poor of the fundamental passages that every player must have at his command. It makes no difference whether should be given away from the keyboard, at a table, he find them in Plaidy or in some other manual, The ability to properly shape the hands, and inde- One thing in its favor, it can be procured for a very pendently move the fingers as individual units, should small sum, the Presser edition, for example, cost-

ing only seventy-five cents. Another thing, the most of these exercises should be given to the pupil hy dictation. He should be taught how to figure them out for himself in the various keys. Every progressive teacher should also possess himself of a copy of Mason's "Touch and Technic," and give it thorough study, for he will find in it many principles that will be invaluable to apply in his regular

For your etude work I think you will find the "Standard Graded Course," published by Presser, admirably adapted to your needs. The etudes are judicionally selected, provide very adequately for the needs of elementary teaching, and, best of all, are short. A three and four page etude is very dis-couraging to a young student. With pupils such as the one you mention, you will need to make the various exercises and pieces short and to the point, The power to concentrate the mind and fix the attention for a longer period of time, will have to be ac-With most children it is a physical mpossibility to hold the attention for long at a time. They must have frequent change of mental occupation. It is for this reason that they find long sonatinas irksome. I should give these very sparingly to children. A child will work very much better if he can have new things frequently, and the wise teacher will take advantage of every peculiarity that will aid to rapid progress

For the inertia of laziness I know of no remedy, lazy person will work, although not very vigor ously, as a general thing, so long as he is interested But his interest is extremely evanescent. Lazy people are and always have been the leaden weight attached to the feet of the active people who do the work of the world. Laziness justly mcrits no sympathy, in spite of the fact that it is the cause of untold misery to millions. I do not know of any offective method of treating this disease.

There in another class that does deserve sympathy. Those who are already overworked in the schools, and yet are trying to practice their music lessons as well. There is no doubt but that school children are pressed too severely in some cities. A certain course of study is laid out, with which they must keep up or drop hehind. Bright pupils may get along with little difficulty, but it is another matter for those with slower minds. I have so often seen pupils come to their music lessons with such tired looking faces that I have pitied them, and felt like sending them home to tell their parents that they ought to drop some of their work. You will of necessity be obliged to let these pupils progress very slowly. Give them short lessons, made up of short and attractive pieces, as much as possible. Don't give too many etudes. Let them be brief, and let such students rest their minds as much as possible on pieces that they will enjoy. Above all, do not attempt to give them pedantic sonatinas. They will only hate their work as a result of it. There are many capable musicians in the country A 10 do not scem to be able to understand the needs of the child's musical nature. From a literary standpoint they would not think of giving their children anything but "Mother Goose," "Alice in Wonderland," and kindred books. But at the very start in their music they expect them to enjoy Bach and Schumann, even though they have never been in the hahit of

listeuing to music of high calibre in their own homes I would suggest the following pieces in the first grade which I think you will find pleasing to your pupils, and which you can order from Theodore Presser. Franz Behr, Op. 575, No. 1, French Child's Song; 2, In May; 3, Child's Play; 4, In Happy Mood; 5, Barcarolle; 6, Shepherd's Song; Think of Me. Behr, Op. 503, Bohemian Melody; Gaily Chanting Waltz; Little Spanish Melody. Albert Biehl, Op. 52. From Youthful Days. Books I and II. Engelmann, The Gay Little Fellow, Op. Jolly Playmates, Op. 591; Listening to the Band, March; Merry Companions; Butterfly Waltz, Butterfly Polka, Butterfly March; Op. 556, The Chatter, The Fancy Dance, The First Dance. The Little Hostess, The Reception, The Surprise, To the Dinner

Another reader of the ROUND TABLE has requested that I name a collection of pieces in the first grade. I would suggest: First Parlor Pieces, Engelmann Album, Little Home Player, all published by Theo.

I submit the following letter to the teachers who read the ROUND TABLE, and would request that those (Continued on page 130.)

COMMENTS ON EUROPEAN MUSICAL TOPICS

BY ARTHUR ELSON.

An account of the modern French school, in the Signale, invites comment on that school. It is now over eighty years since the birth of its founder, Char Franck-a long period in musical history when we consider that a like interval would extend from the death of Mozart to the Bayreuth festivals. But Franck's works were almost unknown during his lifetime, and America is not even now fully acquainted with his disciples. It is even considered an unusual event for us to hear the master's "Beatitudes," or the great D minor symphony.

Franck was modest and unassuming by nature, and lived his life as teacher, organist, and composer in undeserved obscurity. Yet his pupils honored him his fellows as one of another age," said de Ropartz. ample of artistic uprightness.'

He has also left us much interesting music; modulatory in character, sometimes mystical in expression, but great with a massive solidity and grandcur. His involved polyphony and chromatic style prevent the success of his Viking opera, "Hulda," but are employed in masterly fashion in his symphonic "Psyche," with chorus, Eolides," "Les Djinns," and "Le Chassem Mandit."

Of Franck's disciples, it may truly be said that some were born great, some have achieved greatness, while others have had greatness thrust upon them. That is to say, a few have shown evidences of real musical genius; others, more in number, have wrought something by earnest application; while many are drawn into undue prominence by the present success of the school

Vincent d'Indy, the chief living representative, may almost be rated in all three classes. He has genius, as shown in the "Lied Maritime" and many of his shorter works. But his symphonies and operas speak frequently the word "effort." The composer strives to find something new in the world of harmony; not with the frenzied strength of a Richard Strauss, but in a more calmly deliberate and far less inspired manner. Some of the modern French compositions lack all traces of feeling, emotional expression, or melodic charm. They are merely exer cises in tonal mathematics, and have led the French critics to invent the term "Cerebral music." D'Indy inclines too much to this style.

Of the many Frenchmen who have attempted legendary subjects in opera, Chabrier has succeeded best, with his "Gwendoline." He has the most virile

and forcible expression of all, the rather labored realism of Bruneau seeming decidedly less natural. Bruneau won an early success with his "Attaque du Moulin," but followed with a series of partial or total failures. "L'Enfant Roi" is in lighter vein, but for the more captivating side of music one must still turn to such works as Massenet's "Jongleur de Notre Dame." One operatic master has arisen among the national taste may sometimes work evil. Rossini Younger men-Charpentier. The realism of his wrote trivial melodies because the Italian public de-Louise" is impressive in its intensity, but even this manded them; "Guillaume Tell" showed that he totype in nature.—Editor of The ETUDE. work succeeds in part because of its powerful plot. Charpentier is everywhere expressive—in "Louise," in "La Vie du Poête," in the lively "Impressions phony and Beethoven's classic tonal architecture bed'Italie"; but his music is interesting rather than great. The works of Debussy, like the songs of Fauré, show the ethereal charm of delicacy; but even in these (or perhaps especially in these) is lacking the robust vigor and direct utterance of the Russian school. Chausson was a master of rich harmonic effects, as he proved by his "Roi Arthus" and other works. But their charm fades by comparison with Goldmark, or with the sixth symphony of Glazounoff. The French school as a whole seems to the present writer much overrated; time is needed for just

appreciation, and a dozen years will clear the chaff lacking, but the desire seems equally lacking. Meaufrom the wheat.

A discussion of exotic melodies, in the Quarterly of the International Musical Society, brings up the question of the value of folk-music in general. Fétis defines music as the art of moving the emotions by combinations of tone. At first glance, this might appear to exclude melody, which is a succession rather than a combination of tones; hut that is evidently not what the historian intended. The quarter-tone croonings of the East Indians, the primitive harpnotes of savage African tribes, the favorite threetoned chant of the Ahyssinians, and the caterwauling of the Chinese all cause the liveliest delight to their

sessed a flourishing school of folk-music, at some time. When this material is adapted by trained composers, a truly national school is brought into Russia is the most famous example of this with unbounded enthusiasm. "He stands out from fact; even Tchaikovsky, characteristic as he is, is hardly claimed as a nationalist. The great group of

while, we plod along in semi-conscious imitation, and wonder why we bave not yet set the musical river

POEMS A MUSICIAN SHOULD KNOW, WITH SUGGESTIONS FOR THEIR STUDY.

WE have selected a number of poems that have special interest for musicians and others interested in music, and shall publish them in full or part, according to their length, with some suggestions for their study.

The lines that accompany this article are taken Among the more civilized countries, nearly all have from Robert Browning's poem, Abt Vogler, which is intended to represent the composer's thoughts while extemporizing at an instrument of the organ type, which he invented. He was born at Würzburg, June 15, 1749, died May 6, 1814. He was trained at an early age for music, studied under Padre Martini, at Bologna, but did not readily fall in with his strict They are scoffers, be was a believer; they vaunt themselves, he worked in silence; they seek glory, Rimsky-Korsakoff went directly to the nopular sognation and for a short time studied his method, more in ache let it seek him; he has left us the noblest ex- of their country for inspiration. Grieg did the same cord with modern harmony, but even this did not hold with the beautiful melodies of Norway. The young bim long. He went to Rome and entered the priest-

hood. In 1775 he founded a school of music at Mannheim, and taught a number of well-known musicians. After a roving life, he settled at Darmstadt, where he opened a school. His two most remarkable pupils were Weber and Meyerbeer. He was bold and daring in his ideas and example and must be considered the first cause of the innovations introduced by his pupils. He ever refused to abide by tradition.

The entire poem should be read and carefully studied, as it gives a view of the poet's idea of music as an art, and the composer's function.1

The opening lines of the extract show the nature of musical thought and expression, the music "a wish of the soul" that becomes "visible" - appreciable through the medium of the keys. Then follows a comparison with painting and poetry, in which the forms are based upon nature and intellectual laws. Yet the musician, a poet in the sense of the old Greek, a maker, stands higher so far as the material with which he works is con cerned: the "wish of the soul" is not a reproduction of some fact in nature, but springs from the Source of all thought

and feeling. Then comes the beautiful thought, one of those profound psychologic as well as scientific truths of which Browning's works are full: The "three sounds" in dicate the members of a common chord. which united make not another sound such as they, but something higher, brilliant, glowing, a part of a system.

And as if to carry the reader still further into the workshop of the composer, the poet calls attention to the nature of the material of music. "It is everywhere in the world" around us, in

Smetana, hearing Herbeck remark that the Czechs the cathedral, in the husy factory, the clattering mill, were merely reproductive, at once determined to strive the wbistle of the locomotive, the "siren" of the tug, the pillars of the steel bridge, even the roar of the storm, yet these never make music. Isolated sounds can never praise, express "a wish of the soul." But the composer takes them, choosing one, rejecting another, softening one, increasing another, and little by little. mixing them with his thought, builds up the great structure of music, which our poet says has no pro-

> COUNTESS MAGRI, the widow of General Tom Thumb, is about to begin, at the age of sixty-five. to study the pianoforte. She has a midget instrument, made for her many years ago, and she already plays by ear, but, inspired by hearing Paderewsh she has determined to become a great musician.

¹ The well-known lecturer, Mr. Edward Howard Griggs, has recently published through B. W. Huebsch, New York, a handhook on "The Poetry and Philosophy us the path to nationalism, but no one seems eager of Robert Browning," which contains a study of the to follow his lead. It may be that strong ability is poem "Abt Vogler." Price, 25 cents.

ABT VOGLER

All through the keys that gave their sounds to a wish of my

All through my soul that praised as its wish flowed visibly forth

All through Music and Me! For, think, had I painted the whole

Why, there it had stood, to see, nor the process so wonderworth

Had I written the same, made verse-still, effect proceeds from cause

Ye know why the forms are fair, ye hear how the tale is told:

It is all triumphant art, but art in obedience to laws, Painter and poet are proud in the artist-list enrolled:-

But here is the finger of God, a flash of the will that can, Existent behind all laws, that made them and, lo, they are!

And I know not if, save in this, such gift be allowed to man, That out of three sounds he frame, not a fourth sound, but a star.

Consider it well: each tone of our scale in itself is naught: It is everywhere in the world-loud, soft, and all is said: Give it to me to use! I mix it with two in my thought: And there! Ye have heard and seen: Consider and bow

> the head! -Robert Brozening.

for a true Bohemian school, and the world is only

was national appreciation that caused the success of

earlier triumph of Weher's "Freischütz." Per contra,

Humperdinck's "Hänsel and Gretel," no less than the

Not all music is national. Bach's exquisite poly-

long not to Germany, but to the whole civilized world,

The ideal sentiment of Schumann, the poetic fire of

Chopin, the fairy-like grace of Mendelssohn, the bril-

liance of Liszt, the superbly colored scenes of Wag-

ner, these are not essentially German, Polish or

Hungarian, but belong to all the world. America

has not brought forth a truly national school, be-

cause our education has been too cosmopolitan.

Dvorák, in his great "New World" symphony, showed

now learning to realize the result of his efforts.

could do something better.

ANNOUNCEMENTS by the PUBLISHER

THE HANDEL VOLUME that we have advertised for THE GURLITT ALBUM, announced last month, will be some time will not be issued for several months to continued on special offer during the present month. Bernhard Wolff, will be continued at the special adcome, as the work on it is much more difficult and Gurlitt was a voluminous writer of highly interesting far reaching than we first anticipated. It may also pianoforte pieces of an educational character. His be that two volumes will be published instead of one. Handel, in our opinion, has never been fully appreciated by the American teaching public. The overwhelming genius of Ruch has rather thrown Handel in the shade, yet for technical and at the same time interesting work, Handel is to be preferred.

one of the best we have yet put forth. In the meantime, all who are interested can purchase the book at a special price, 30 cents, postage puid, if cash ac- additional, companies the order; if charged on our books, postage is additional.

WE will publish, during the present month, a set of studies by Locschhorn, Op. 52. These studies are not very well known, yet they are one of the most interesting sets by this popular, educational composer. They are about grade 2 to 21/2. There is a great variety of studies and at the same time there is melody in almost every one. These studies might be taken up after Op. 65, Book I, of Loeschhorn is finished. These studies are much more interesting than that onus.

We will send this book of studies during this month, for only 15 cents, postpaid, if cash acconpanies the order; otherwise, postage is additional.

VOLUME I of the "Selected Czerny Studies" is now ready for delivery. The advance sale has been most flattering in the unusually large number availing themselves of the offer. We are now offering Vol-ume II at a special advance price. Volume II is a direct continuation of Volume I, equally interesting in material, carefully planned and accurately graded.

Although Volume I is no longer on special offer, we will, during the current month, make a special offer on Volumes I and II, if ordered together, of 50 cents. The Special Offer on Volume II alane will be 25 cents, postpaid, if cash accompanies the order; otherwise, postage is additional.

THE MUSIC IN THIS ISSUE comprises eleven pieces suited to all tastes and demands. A new piece by Theodore Lack will be welcomed by many players; "Calm of the Sea" is one of the best of his recent works, graceful, melodious and characteristic. "Badinerie." by Geza Horvath, is another novelty by a popular composer, a waltz movement in the French manner, full of style and gaiety. Another waltz movement of easier grade and well adapted for dancing as well as recreation is "Courtship," by Suter. "The Monkey and the Elephant," by Farrar, is a jolly little characteristic piece by a composer new to ETUDE readers. With pupils sufficiently advanced we would recommend the use of the glissando passage given as the ossia in this piece. Eggeling's "Going to the Woods" is a well-made little march movement, pleasing and of decided educational value. "The Persian March," by De Kontski, which has proved popular both as a solo and in its eight-hand arrangement, has been especially arranged for four hands in response to numerous demands, and appears in this issue. Light's "Consolation" is one of the most beautiful of his short pieces, melodious, expressive, and demands fine tone production. Beethoven's "Funeral March," from his "Andante, Op. 26" is one of the finest movements of this character in existence, and should be in the repertoire of every pianist. "Love's Magie," by Chas. Lindsay, is a new drawing-room piece of high order. The two songs have entirely different character. Grover's "Spliced," a jolly song, with the true nautical flavor, Newcombe's "Here and There," a dainty little encore song, very useful for teaching purposes.

THE MOON QUEEN, A CANTATA.-We are pleased to not difficult, requiring only 35 minutes for performance, to be sung by children in unison, catchy music, amusing dialogue, easily staged and costumed. The text is by Wm. H. Gardner, who has written several successful works for stage use, the music by Louis F. Gottschalk, musical director for a number of wellknown opera companies. For the present month be charged on our books, postage will be additional.

works are chiefly published in volumes or sets of ready for delivery. This modern compendium of pieces. In preparing this "Gurlitt Album" we have foundational technic has become most popular and made a careful selection from all the various volumes, our endcavor being to assemble the choicest of teachers. One of the chief advantages of the book pieces under one cover. This volume will be of pracise that each exercise is carried through all the keys. tical use for teaching purposes, and is bound to prove and is printed out in full without abbreviation. The The volume that we will issue we hope to make interesting to teachers and pupils alike.

if eash accompanies the order; otherwise, postage is tions and going through holding notes, contractions

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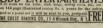
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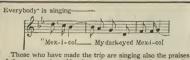
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For sale, cheap: Instrument of torture, in good condition; 71/3 octaves, ivory keys, green case. matic. Has performed in four flats. Musical treadmill for sale: In good condition, externally, but suffers a little from the wheeze, superinduced by a violent attack of asthma.

Good little monkey organ for sale, cheap: Plays expurgated edition of the "Kreutzer" Sonata in various keys simultaneously.

Jew's-harp for sale: Will fit any mouth, play any tune, and is warranted to cure any case of

Old copy of Schubert album: Only a dozen pages missing, and these in different parts of the volume.

The index is complete, however. MS. copy of fugue in B-sharp minor: Subject accidental, answer not given. Op. 1. Annonimus. Mr. Hiersai: "I understand Shrieker and his wife do not get on very harmoniously together.

Mr. Noet: "Decidedly not. The air is full of twopart counterpoint. The other night as I passed their home, I heard the most violent tonal fugue developed Ledger from two different points of view; indeed, such an invention as Bach never could have dreamed of in one of his wildest nightmares."

HE ONLY HUMMED.

Hostess: "Don't you sing, Mr. Binks?" Binks: "No-er-I-hum-er-"

Hostess: "Oh, I'm afraid you wouldn't be heard in this large room. Thanks, so much!" (Terrible disappointment of Binks, who was simply dying to recite "Tam o' Shanter.") -Punch.

THE DOCTOR'S VOICE.

At an entertainment given in Scotland everybody had contributed to the evening's amusement except a certain Dr. MacDonald, whom the chairman pressed to sing. The doctor declared he could not give them by the act of rubbing a brick along the panels of a

The company attributed this to the doctor's modesty, and told him that good singers required a lot of pressing, so at last he remarked: "Well, if you can stand it, I will sing."

When he had finished there was a painful silence, and then a voice spoke as follows: "Mon, your singin's no up to much, but your veracity's just awful. You're richt aboot that brick."—V. Y. Even-

Two BLOWERS.

This is a true story of a lady organist in a church in a New England State. On going into church one morning she noticed that a new minister, a stranger, was in the pulpit. Previous to this she had had considerable trouble because the blow boy would let the wind out of the organ when she needed it most. So she wrote a note saying: "Blow, blow hard; blow all the time until I tell you to stop," and, calling the blow boy, gave it to him. The boy, supposing the note was meant for the minister, without opening or reading it, carried it to the pulpit. The minister's surprise and the organist's confusion in consequence were about equal .- Philadelphia Evening Telegraph.

1N A LONDON MUSIC HALL.

A story is told of a certain London music hall which bore the unenviable reputation of possessing absolutely the worst band in existence. On a benefit consequence the hall was filled to overflowing. When to Wellville," in pkgs.

the "star's" time had arrived instead of that eagers the "star's" time had arrived, instead of that eagerly expected individual, the perspiring manager came be-fore the curtain holding a telegram in his hand "Ladies and gentlemen," he said, "I regret to have to inform you that the 'Great Gasser,' cannot [stour of hisses) possibly arrive for at least another quarter of an hour [great applause]. In the meantime the band will play you a selection." There was dead si lence for a moment, and then a small boy in the gallery shrieked out: "Mr. Johnson! Mr. Johnson! Don't let the band play, sir, we will be quiet, we will. indeed, sir! "-Birmingham Post,

FROM A SERVICE LIST.

Cumparagrees have a habit of abbreviating the titles of anthems; in connection with the composers names, some rather peculiar and striking combina-

tions are made. Witness the following:

Teach me O, Rogers—I have more understanding than, Dr. Croft—Come Holy, Attwood—If ye love. Tallis-O taste and see, Goss-I said in my haste. Blow-Let us break their, Handel (popular in Shef field)-O Lord, grant the king a long, Child-I will wash, Hopkins-O give thanks, Aldrich-Out of the deep, Aldrich! (poor Aldrich seems to have needed much direction) - Bchold now, Calkin-Sweet is Thy mercy, Barnhy—They have taken away my Lord. Stainer-Come up, hither, Spohr!-If we believe, Goss -Seek ye the Lord, Roberts .- Organist and Choir-

A DIPLOMAT.

"I didn't know you were in the choir. What's your position there? 'Neutral.'

"How do you mean?"

"I don't side with either faction."-Philadelphia

"I sing up to G," said Marie; "I've often been told so, you see. Whene'er I sing high The folks who are nigh Invariably murmur, 'Oh, gee!' " -Kansas City Times,

Being asked the name of the world's greatest composer, a smart university young man said: "Chloro-

FOOD AND STUDY.

A College Man's Experience.

"All through my high school course and first year in college," writes an ambitious young man, "I struggled with my studies on a diet of greasy, pasty foods being especially fond of cakes and fried things. My system got into a state of general disorder and it was difficult for me to apply myself to school work with any degree of satisfaction. I tried different medicines and food preparations but did not seem able to

"Then my attention was called to Grape-Nuts food and I sampled it. I had to do something, so I just buckled down to a rigid observance of the directions on the package, and in less than no time began to feel better. In a few weeks my strength was restored my weight had increased, I had a clearer head and felt better in every particular. My work was simply sport to what it was formerly.

"My sister's health was badly run down and she had become so nervous that she could not attend to her music. She went on Grape-Nu's and had the same remarkable experience that I had. Then my brother, Frank, who is in the post office department at Washington City and had been trying to do brain work on greasy foods, cakes and all that, joined the Grape-Nuts army. I showed him what it was and could do and from a brokendown condition he has developed into a hearty and efficient man.

"Besides these I could give account of numbers of my fellow-students who have made visible improve ment mentally and physically by the use of this food." Name given by Postum Co., Battle Creek,

Mich. night a "star" had promised to do a "turn" and in There's a reason. Read the little book, "The Road



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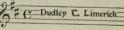
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TEACHERS' ROUND TABLE. (Continued from page 122.)

who have had any experience in obviating the difficulty auggested therein, send in the result of it for the benefit of their fellow-teachers.

"I wish you would give me some advice in regard to pupila who only take one lesson a week. I have a class of fifteen pupils, the majority of them begin ners, and none in advance of the third grade. The greater number of them take only one lesson a week I insist on two lessons, but my arguments fail. Per. haps you could suggest something that would be more successful. This is a small place, quite musically in clined, however, and the people financially able. Any arguments you can auggest against the 'once-a-week' lesson plan will be very much appreciated.'

The following letter will be enjoyed, and it adds, as well, a word to what has been said in the fore-

THEN AND NOW

Who of us, who began our musical studies in the last quarter of the century just ended, does not remember the music teacher of the small country town who had atudied in an Eastern conservatory "with a German professor?" She had heard little piano playing outside the conservatory classes, posaibly Marie Krebs and Gottschalk, and her favorite piece was the "Marche de Nuit," of the latter. She had little idea of showing her pupils how to acquire technic, but contented herself with classifying them as follows: So-and-so "reads well" and another has "execution," as though they were heaven-born gifts.

To such a teacher we brought instruction books from which a former generation of our family had been taught, and for pieces we went to our mother's music pile. Though she much preferred to use Czerny's etudes, she patiently watched our alap-dash renderings of Henri Herz, Karl Merz, etc.; but, we fancy she was more interested in those who could buy the "etudes," until some of us who pledded through the old edition of Richardson or Bertini showed such gratifying results that we were permitted to practice her favorite composers.

Owing to the advance in musical journalism, such a teacher is almost a thing of the past; but some of the problems of that day belong to the present. For instance, the present writer finds that the pupil who early learns to read at sight has a tendency to be content with a slap-dash style of performance, while the one who picks out the notes slowly and even painfully strikes them with a firmer, surer touch when they are finally committed—in other words, has acquired technic. The slap-dash pupil is lazy and must be aroused from indolence, even if stinging sarcasm be used, but the dull pupil can be encour nged to work and an occasional trifle from one of the lighter salon composers acts as a sauce to the heavier

Now for the second problem: those whose parents declare they cannot afford new music. If it is a matter of instruction books, most up-to-date public libraries contain copies of Mason's "Touch and Technic," or will add them if requested to do so, and which may be taught to a great extent without a book, Mathews' "Graded Course," and other graded courses. Do not spurn the pile of music "mother used to play"-or perhaps an older brother or sister; you may find there just such a piece as you need by Gottschalk, Mills or Mason, or even by Chopin. The writer of this note has sometimes been surprised at what good material he has been able to find in this Then, too, If, while working at desultory (?) selections you talk to your pupils about the great composers and their works, you may be able to awaken an interest so that a strenuous effort may be made to encourage in other directions, and to spend more money on the musical life.-Harry Stewart.

As Eusebius saw a young music student at a re hearsal diligently following Beethoven's eighth symphony by means of a score in his hand, he said:

"What a good musician that young fellow must be!" "That does not follow," said Florestan. "A good musician is one who understands the music without a score and the score without music. His eye does not seed the ear nor his ear the eye."

"That is an exacting demand," commented Master Raro, "but I commend your discrimination, Flores tan."-Schumann,

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zig.
THB Pittsburgh Orchestra, Emil Paur, conductor, has upwards of forty out-of-town dates this season.
WORKEND people's aurphoney concerts are given in Vienna; seats, Scents, standing room, d cents.
THB Institute of Musical Art, New York City, has received the gift of \$3000 to Found a scholarship.

ceived the gift of \$5000 to found a scholarship, HANDEL'S house in London, No. 25 Brook Street, now Bond Street, London, is now being turned into a shop. EDWARD ELGAR expecta to have the last part of his oratorio, "The Apostles," ready for the next Birmingham Festival.

RICHMOND, Va., is to have a Music Festival, April 30th, May 1at and 2d. The Boston Festival Orchestra Mr. EDWIN LEMARE, the English organist, has devised a new pedal practicing instrument for the home use of organ students.

organ students.
THIS Conservatory of Music, at St. Petersburg, has been
THIS Conservatory of Music, at St. Petersburg, has been
and social troubles.
MNIE, ESSIPOT: has left St. Petersburg and will make
ber bome in Herlin, where she will devote a portion of
RICHARD STRATES "SAIGOT", is to be given in various
German elities, Cologne, Frankfort, Ledpidg, Nuremberg,
Breatay, Trague and Wiesbadten.

Bredau, Prague and Wiesbaden.

A LONDO paper announces that Paderewski has re-covered sufficiently to arrange for another concert tour.

ACCOMDIO to the last report of the Cologne (Ger-many) Conservatory of Music, ten American students were in attendance at that institution.

RECENTLY the Milan (Italy) Conservatory held examinations for admission, the education being free. For 113 vacancies there were 1007 applicants. The Mozart opera series at Munich next summer will be given in the first part of August, followed by a Wagner series which will continue into September.

The Choral Society, of St. Louis, which has hitherto followed a policy of exclusiveness in its concerts, recently gave the first of a series of popular concerts.

gave the first or a series of popular concert.

A weste before the date of a concert by Rosenthal, in Vienna, during January, all the seats over 2000 were Tills Theodore Thomas Orchestra Association is carrying a debt of \$330,000. There is a likelihood of a third series of concerts to raise funds to reduce this indebted-

MANAME Norbica begins a concert tour of twenty-five concerts, covering a period of six weeks, or March 4th. She goes as far north as Montreal and as far west as St. Louis.

EDWARD GRIEG will conduct a concert of his own com-positions in London, May 17th, and on May 24th will appear as planist in a chamber concert devoted to his own works. own works.

Miscria Elman, the boy violinist, has been engaged to play at the next Birmingham (Eng.), Music Festival, the first time that a "wonder-childing on G. W. Chadwick's Symphony in F major, recently played in that city, calls Mr. Chadwick's the most important living Anglo-American

A RUSSIAN princess is said to have made a flattering offer to the parents of Mischa Elman, the boy violinist, to allow her to adopt the boy and bring him up outside the Jewish faith.

to allow her to adopt the boy and bring him up oftense leaves the leaves of the leaves

meledies and folk-some.

The Tail of State Commentation of Indian Affairs has The Laif State Commentation of the Indian Ashools and advocates the preservation of the best and most characteristic in Indian music.

Indian music the state of the Indian Ashools and advocates the preservation of the best and most characteristic in Indian music that the Indian music that In

THE largest box office receipts at the Paris Opera Comques, during December, were for Puccini Tide and "Cavalleria Rustiena" blow of the Puccini Tide and "Cavalleria Rustienam" follow closely, about 500 less. Is a contest instituted by the Sait Lake Tribune, for the best musical setting of a State nong contest, first Arthur Shepherd, third prize to J. J. McClellan, all of Sait Lake City.

Sait Lake City.

An English brass band known by the strange little.

Besses o' Th' Bara" Band, which has won more that

\$50,000 in contests in England, is to visit the Unitec

States the coming summer. This band has won much

praise for its playing in France.

pessise for its playing in France.

THE German rausslein is as theirly and enterprising the control of the cont

sonates.

JOSEP LINEYINGR, the Russian planist, now in this country, whose home is in Moscow, was in the midst of country, whose home is in Moscow, was in the midst of control and considerable trouble that he was able to get away to come to the United States to fill his concert en away to come to the United States to fill his concert en away are to a woman, Disabeth Kuyper. The stipped for executive artists went to a woman violitisk, lichen-Ferch come, grants were made to a number of worthy students singers, violitatist and planists.

inad. As there was a considerable accumulation of the content of t

COFFEE vs. COLLEGE. Student Had to Give Up Coffee.

Some people are apparently immune to coffee poisoning—if you are not, Nature will tell you so in the ailments she sends as warnings. And when you get a warning, heed it or you get hurt, sure. A young college student writes from New York:

"I had been told frequently that coffee was in jurious to me, and if I had not been told, the almost constant headaches with which I began to suffer after using it for several years, the atate of lethargic mentality which gradually came upon me to hinder me in my studies, the general lassitude and indisposi-tion to any sort of effort which possessed me, ought to have been sufficient warning. But I disregarded them till my physician told me a few months ago that I must give up coffee or quit college. I could hesitate no longer, and at once abandoned coffee.

"On the advice of a friend I began to drink Postun Food Coffee, and rejoice to tell you that with the drug of coffee removed and the healthful properties of Postum in its place I was soon relieved of al. my ailments. The headaches and nervousness disappeared entirely, strength came back to me. and my complexion which had been very, very bad, cleared up beautifully. Better than all, my mental faculties were toned up, and became more vigorous than ever and I now feel that no course of study would be too difficult for me." Name given by Postum Co., Battle Creck, Mich.

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A new work on musical esthetics, by an English writer. The author investigates the subject from the philosophic as well as the scientific side, seeking definite principles upon which to base musical esthetics. Some of the chapters are: "The Seeming Anonally Between the Human Origin of Music and its Elevated Beauty," "Contrast in Scenic Effect and its Elevated Beauty, Contrast in Scenic Effect and in Music," "The Source of those Distinct Suggestions of the General World which are Fundamental to the Musical Sensation," "Tonality," "Darwin's Hypothesis of Musical Expression," "The Tendency of Music to Grow Old." It is, as the above topics indicate, a work for the thoughtful musician on a subject the literature of which is quite scanty.

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EDVARD GRIEG. By Henry T. Finck. John Lane Co. \$1.00, net.

A new volume of the series, "Living Masters of Music," by the eminent musical critic of the Evening Post, of New York City. A book of the utmost importance to all music lovers, since it is the only biographical sketch of the great Norwegian composer. Up to the present time there has been no work in English or German to which the student of Grieg's music could go for information regarding his life, personality and works, as the composer has uniformly refused requests for autobiographical sketches. Few of his letters have been made public, so that but little has been known as to the real man and his life. Much of the material in the book is based on the extensive correspondence of Grieg and his friends. Mr. Finck says explicitly that it is a "delusion that Grieg did little more than transplant to his garden the wild flowers of Norwegian folk-music; for, as a matter of fact, ninety-five hundredths of his music absolutely and in every detail his own." The book deserves a place in every musician's library as the only complete study of the life and work of one of the great figures of modern music.

BRAHMS. By J. Lawrence Erb. E. P. Dutton & Co. \$1.25.

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bert G. Carmienche. C. F. Summy Co. The author's object is to help students to the acquisition of the right technic, to obtain it with the least expenditure of time and energy, and to make it an obedient servant of the musical consciousness effort and attention are concentrated upon those elements of technic which are vitally and fundamentally important. We commend the book to our readers as a carefully thought out plan for technical de

MUSIC AND EDUCATION.

BY CHRISTIAN PALMER,

STRICTLY speaking, music cannot be called a means reduction because art is not a means, but an end itself. Therefore, we should not say that the g itself. Increases, we should not say that the sorie should study music in order to make his election more complete, but that he should be clusted in order that he may profit from the study of music. In other words: Education is rather a preparation for art than art for education. Art is priceless possession, an intellectual treasure to he

So far as music is concerned, it should not be alleved to decay; the masterworks of our great commers should not lie lifeless in their scores. We nust, therefore, have those who can keep them fresh and vital; that is, those who are gifted in playing and singing. Through such artists the torch is handed to those coming after, and younger talents are thus hidled into creative activity. On this account we must see to it that the young and rising generation tre the ability to play the suites, preludes, and phonies of Haydn, Mozart, and Beethoven; to sing the choruses and airs of the masters from Palestrina to Mendelssohn and Schubert. All this, however, will he of but little moment if the pupil fail to grow in inbllectual stature and to realize his responsibility as a living link in the great chain of universal cul-

If it is, as the Scripture tells us, the concern of parental love to give good gifts to children, a musical sheation is surely one of these gifts—and by no

It is true that one may have his musical capacity sereloped to a high degree without rising above a distinctly inferior moral and intellectual plane. It is just as true that one can be a prodigy of learning and still be narrow-minded, or even contemptible from smerel point of view Whoever confines the learner to music alone and neglects other essentials of a genral education acts foolishly, and even wickedly. The aind requires varied pabulum. Music, however, in the scheme of a well-balanced education has the right to demand a place of equal importance with science in general.

HOME NOTES.

Mr. Carl M. Gantvoort, baritone of Cincinnati, made als debut in Berlin last month. Anton Hekking, the chibrated 'cellist, assisted Mr. Gantvoort.

The artist recitals at Oberlin Conservatory of Music, for the water term, included Mme. Kirly Lunn (vocal recital) and the conservation of the Pitts-based or the conservation of the Pitts-based Ordentials and Arnold Dolmeteck, music of a scatent instruments.

The Fredericksburg College Orchestra, Mr. F. A. Franklin, conductor, is quite a feature of the college mu-

THE New Rochelle (N. Y.) Oratorio Society gave Haydn's "Creation," January 13th. The chorus numbers 100 roless and is under the direction of Mr. L. Frederic

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